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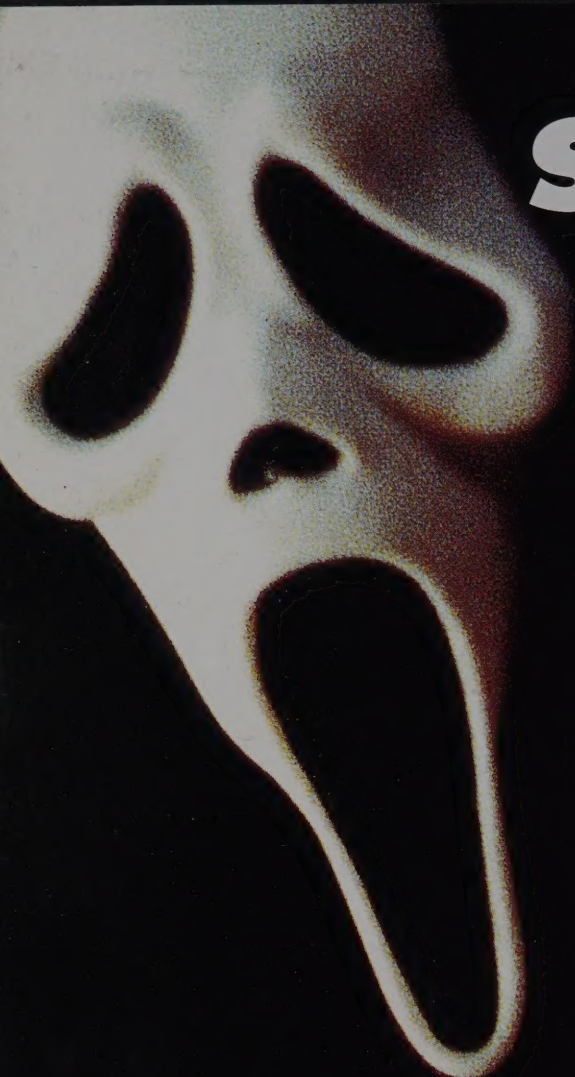


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TOUGH AS NAILS

I've been a Nine Inch Nails fan for the better part of ten years. Needless to say, some of those years have been very frustrating as I waited for Trent Reznor to emerge from his self-imposed shell and make some new music. Well, I about reached my breaking point early last year because I had become convinced that there was never going to be a new NIN

I really hope that Trent Reznor and Marilyn Manson can patch up their differences and start working together again. I believe that Manson made his best music when Reznor was his producer... and Reznor seemed happiest and most productive when he had Manson to serve as his musical foil. I know that Manson supposedly broke Trent's heart by ending their working



Trent Reznor: Rock and roll visionary.

disc. But then **The Fragile** arrived, and my life began again. Maybe it's not quite the dynamic record I was expecting. But it is so experimental, and so poignant, that anyone can't help but love it. Thank you Trent.

Tina
Boston, MA

Trent Reznor wimped out! I loved **The Downward Spiral**. That was one badass album filled with killer songs. This new one is too "fragile" for my tastes. Stop whining Trent... and get on with it.

Bruce
Bayonne, NJ

relationship, but I still believe there's time to make amends.

Jessy
San Jose, CA

Why don't you people give more coverage to Slipknot? Can't you see and hear that they're the future of hard rock? They were the best band at the Ozzfest this year, and I think that more and more fans are beginning to realize that this is the band that will lead metal kicking and screaming into the new millennium.

Ted
Miami, FL



Korn: Changing the face of music.

KORN KRITICS

I love everything about Korn, the way they look, the way they sound, the way they do business. I really admire them. But I wonder if they're not pushing things a bit by having a new album out so soon after **Follow The Leader**. I like **Issues**, but it's almost like having too much of a good thing. I hope they don't burn themselves out.

Oscar
St. Louis, MO

What happened to Fieldy's solo album? I've read about it, but I'm still waiting to hear it. I know the band has been so busy with their recording and touring schedules, but I really hope that Fieldy had time to finish his record. He's my favorite member of Korn.

Brenda
York, PA

K... it's for Kings— as in kings of rock. O...it's for Outrageous— which is what they are. R...it's for Revolutionary— as in the way they've revolutionized the rock scene. N... it's for New— since they never seem to do the same thing twice. Put 'em all together, and you know what you've got: KORN... the best band in the land.

Jen
Atlanta, GA

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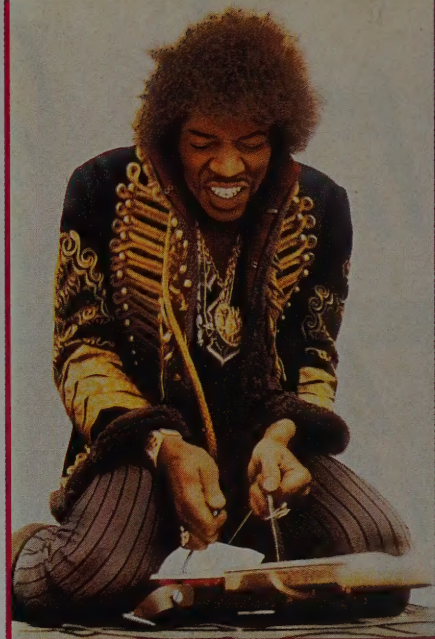
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Jen
Atlanta, GA

OLD vs. NEW

I've been following this "old versus new" band debate in **Hit Parader** over the last few months. I understand the fans who believe that there's no point in wasting valuable space on "has been" bands like Iron Maiden, Def Leppard and Judas Priest. But I also see the value in educating fans of Korn, Limp Bizkit and Sevendust about rock and roll's glorious past. There should always be a balance, and I think your magazine has hit it.

Wendy
Dallas, TX

I bought your magazine last month, the one that had the big Metal Millennium story. I'm 15, and I thought it was great to see those old photos of Zeppelin, Sabbath and Jimi Hendrix right along-side stories on new bands like Limp Bizkit and Korn. I like knowing a little about rock and roll history, and that issue was the one to give it to me.

Brad
Tucson, AZ

Why did you have to run a big story on Iron Maiden... and two big stories on Def Leppard when there are bands like Staind, Slipknot and Powerman 5000 just begging for attention? C'mon, get your priorities straight! I don't want to read about things that happened before I was born... I want to read about what's going to happen next. Dudes, let's get on the cutting edge.

Rad Randy
Portland, OR

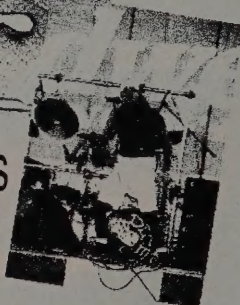
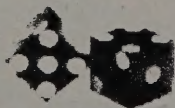
I'm so glad that Sevendust is finally beginning to receive the kind of recognition they

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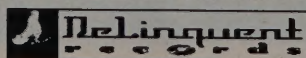
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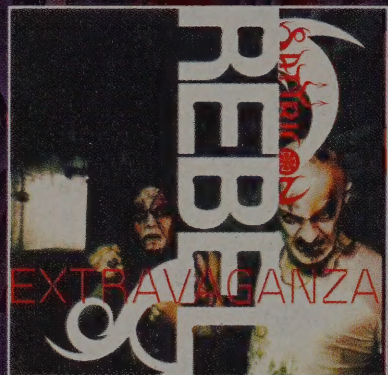
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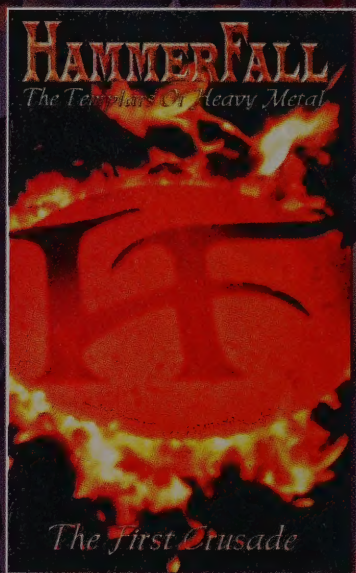
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FRONT PAGES

THE INSIDE SCOOP!

GUNS ABLAZING: For years, we've been asking the question, "Does anyone know what happened to Axl Rose?" Well, apparently we're finally starting to get some answers. The fiery leader of Guns 'N Roses seems to be gearing up for a major musical invasion in the months to come. Already the band's **Live Era** disc has proven to be a major success story, satiating the desires of G 'N R's long-time fans as well as introducing a new generation of rockers to the wonders of this '80s-era supergroup.

On top of that, Rose has finally completed work on the long-awaited new Guns 'N Roses studio album. Alas, it seems as if none of the

them, as we were lucky to do recently, you can't help but be impressed by their intelligence, their insight and their good-natured attitude.

"We enjoy being with one another and just having fun," Wilk said. "People like to picture us as these real serious guys who are always involved in spewing political rhetoric. Fact is, we are politically involved, but we like playing around too. We played a lot of touch football while we were recording this album. We took those games almost as seriously as the music."



Rage Against The Machine: One of the most important and successful bands around.

other original band members—Slash, Duff McKagan, Matt Sorum or Izzy Stradlin—will be making an appearance on the disc, though Slash was recently spotted jamming in New York where he made some rather cryptic asides about "reforming" the band in the near future. Axl has assembled his "new" Guns, and supposedly laid down a surprisingly techno album that bears little resemblance to such classic group efforts as **Appetite For Destruction** and **Use Your Illusion**. Still, it should be fun to have Axl and his boys (whoever they may be) back on the rock and roll scene. They've been sorely missed.

QUICKIE QUIZ: Amir Derakh has been making quite a splash in recent days as a member of Orgy. Do you know the name of the '80s heavy metal band which also featured Derakh's presence?

You've got to hand it to the members of Rage Against The Machine. With the success of their latest effort, **The Battle of Los Angeles**, these politically-active rap/metal merchants have emerged as one of the most important and successful bands around. And while they may be artistically-emersed in such volatile issues as the fight for democracy in Mexico and the freeing of convicted cop killer Mumia Abu Jamal, none of these guys seem to have lost their sense of humor. In fact, Zack de la Rocha, Y Tim K, Brad Wilk and Tom Morello may be one of the most surprising bands around. When you talk to

SECRET STUFF: One of the world's most famous heavy metal bands has made it clear to one and all that they have no intention of doing much of ANYTHING for the remainder of year 2000. After working very hard over the last three years, this quartet just want to kick back rather than seek and destroy.

We just have to comment on the recent flood of hard rock albums that have been parked at the top of the sales charts. Just a year ago pundits were crying that "rock is dead!" Then along came Korn, Limp Bizkit, Creed, Nine Inch Nails, Sevendust, Bush, STP and more—all of whom saw their latest albums debut in the Top 10 of the sales charts. All of a sudden MTV started to put metal videos in heavy rotation and record labels began to understand that there was a large and loyal rock audience out there just waiting to be satiated.

Certainly all this is great news for anyone and everyone who loves rock. Maybe we're still not quite ready to return to the "glory days" of the '80s when you could routinely find two or three metal albums at the top of the charts at any given time. But if things keep going the way they are, the new Millennium may prove to be the new metal Golden Age.

UNTIL NEXT MONTH: Keep on rockin'!

CAUGHT IN THE ACT

BY DANNY SHAPIRO

The crowd of 3,000 that had gathered to witness that night's performance by Coal Chamber was an unusual lot— even by traditionally lenient rock and roll standards. Teen-aged mutant geeks, the kind of guys everyone beats up in high school, stood shoulder-to-shoulder with towering leather-clad hulks— exactly the kind of people who most likely beat them up on a daily basis. But for tonight at least, their glaring differences in appearance, attitude and approach to life were to be temporarily forgotten behind the white flag of musical “truce” offered up by those merchants of cutting-edge noise, Coal Chamber.

With many in the assembled throng sporting their own unique versions of the unusual hair styles and facial markings that have long distinguished the CC crew, the evening's event quickly took on an almost surrealistic tone— akin to something sandwiched between a tribal gathering and a horror movie casting call. But as band members Dez (vocals), Miguel (guitar), Rayna (bass) and Mike (drums) prepared themselves backstage for the hour of non-stop in-concert chaos that would soon begin, their followers remained surprisingly low-key. They talked, they hung around the concession stands trying to hustle beers, and they shook their heads to the beat of the music wafting through the theater's full-blast p.a. system. It was clearly the calm before the storm— the moment for fortification and focus before the musical hurricane known as Coal Chamber was to blow through their lives— and perhaps change their lives forever.

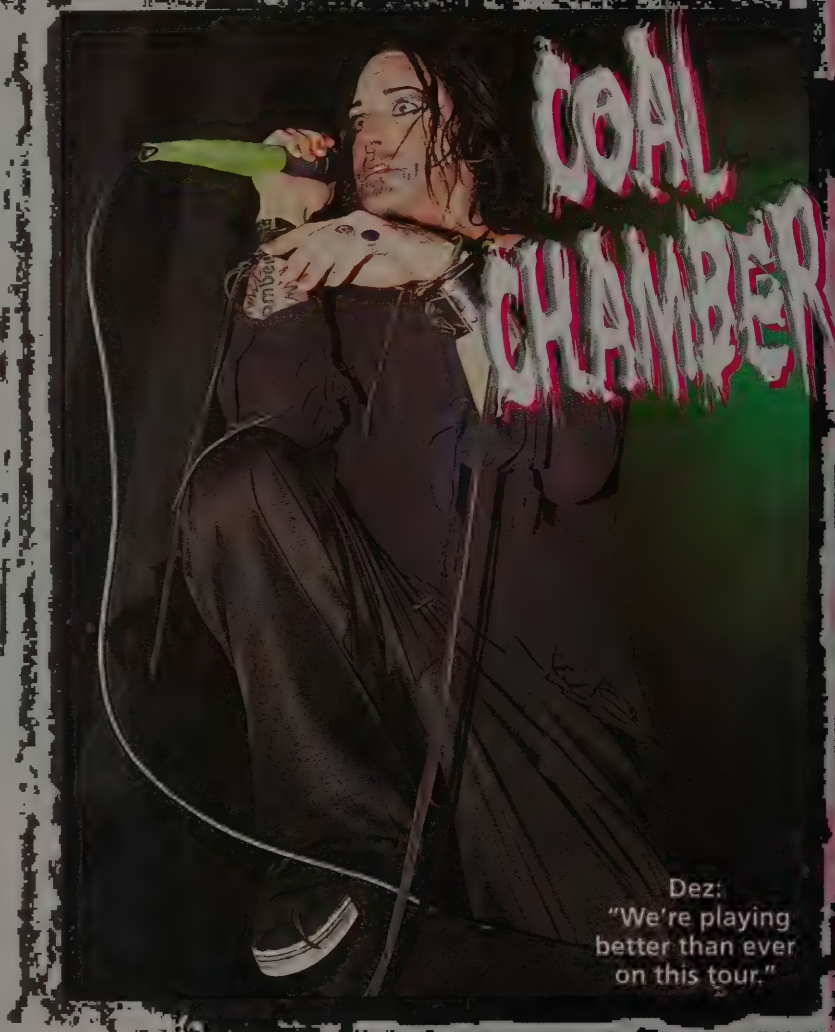
“The crowds who come to our shows are just incredible,” Mike said. “Kids kind of live through us. When they come to our shows they can wear makeup and all that, which they couldn't do normally. When they come see us they can release all their tension and be whatever they wanna be.”

This time around, what those fans clearly wanna be is in the audience each and every time that Coal Chamber roll through town. With the success of their latest album, **Chamber Music**, this Los Angeles-based unit has risen to the upper echelons of hard rock society, in the process making their shows among the hottest tickets of the concert season. With their menacingly tuned-down guitars, pain-filled vocal forays and not-so-delicate blend of metal and rap elements, Coal Chamber— along with the likes of Korn, Sevendust and Rage Against The Machine— has effectively changed the face of the Y2K rock world. And as they continue to tour the world incessantly, it seems that before this year is over, CC may just emerge as one of the most important and successful bands of their generation.

“This tour is very special to us because we're playing better

than ever,” Dez said. “The new album has allowed us to really open things up. **Chamber Music** explores an entire range of emotions. It's very three-dimensional. It explores love, happiness, pain, and different kinds of hate. We've grown from where we were on the first album, and that really comes across when we're on stage.”

Hitting the lights to a thunderous roar of approval from their avid following, the band proceeded to prove that they could more than back up all their positive pre-show talk. Indeed, their music was louder, more powerful and more poignant than it had ever been before, providing full reign to the wide-ranging emotive capacities that have quickly become Coal Chamber's



Dez:
“We're playing
better than ever
on this tour.”

hallmark. Drawing back to their self-titled first album for such chestnuts as *Loco* and *Sway*, the band quickly moved forward to deliver sterling renditions of such current faves as *Untrue* and *Not Living*. With Meegs' unique guitar stylings leading the way, and Dez' tortured vocals pouring forth, it was a show that captured the very essence of Coal Chamber's fast-growing appeal.

“We're trying to separate ourselves from the whole ‘new school’ of heavy rock bands out there,” Meegs said. “We're enjoying the reaction some of the new songs are getting from people— we love it when we see that ‘what's that?’ look on someone's face. We've worked to keep all the heaviness in the music— and you can hear that when we play live— but we've enjoyed bringing in a lot of new elements as well. It's made us a better band.”

PHOTO: FRANK WHITE

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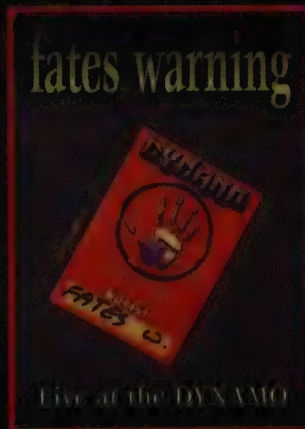
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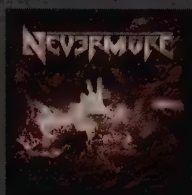
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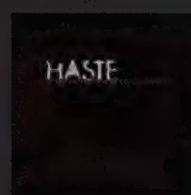
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ROCK ON THE NET

This month, we thought we'd see what we could find in the way of chart topping rock groups. As Creed has become renowned for the way it used the Internet to bring **Human Clay** to the top of the charts, we thought we'd start there. The official site at www.creednet.com is a work of art... there were links to video archives, sheet music, concert photos, audio clips, reviews, photo galleries, and lots of great information. There was also Real Audio and Liquid Audio versions of new tunes like *With Arms Wide Open*, *Higher*, *Wash Away Those Years* and *Inside Us All*, among others. The bulletin board forums were cool and relevant, with titles like, *An hour ago I was seeing Creed Live...* And *Another Thing I Found in the CD Booklet*.

In the video section, we were treated to video about the creation of **Human Clay**. And in the news we learned that Creed as executive producing the **Scream 3** soundtrack and contributing two songs to the album, including *What If* from **Human Clay**. We had a really good time on the site, and highly suggest any Creed fans check it out.

Over at www.makeitmusic.net, one of our favorite new sites, we got the whole scoop on Creed's download philosophy. "We want to do as much as we can on the Internet to let our fans get something different," offered guitarist Mark Tremonti. "That's why we record and post Creed songs. It can take so long for fans to get more Creed music. People have a lot of choices of bands

Creed's Scott Stapp: A growing net presence.

to listen to. We put music on our site for free so people don't forget about us. That way, people can grab something new on Creed and stay excited."

We also found good graphics, and links back to the audio and video on the official site: www.bugjice.com/creed/. It gave us song and interview clips in Real Audio and Quicktime. The material was from the opening show in Charlotte, North Carolina — and the presentation was extremely well done.

At Kindall's Page at www.dragg.net/users/kstevens/Creed.htm we were intrigued by the original Creed web ring. Link out of there fast.

As far as other sites go, all we have to say is, "Creed fans get it together!" This was the most frustrating collection of sites. Time after time, the information was old, redundant and boring.

Frustrated, we tried the engine www.geocities.com, where we thought we'd check out various fan pages. Interestingly enough, when we put in the word Creed in the search engine, the second listing was a page devoted to Indus Creed — the first international hard rockin' band to emerge out of India. Seconds later, we were linked to www.geocities.com/SunsetStrip/Alley/4148/pictures.html and had a whole slew of photos of Adrian Fernandes, Jayesh Gandhi, Mahesh Tinaikar and Mark Selwyn. Audio would have been cool.

We tried to check out the *Creed—On Fire 4 God*. The site description was interesting—Christian musician points out the spiritual messages in Creed's music, and presents lyrics to the rock ensemble's debut album. Problem was, we couldn't even link to the URL.

This was not harsh. So we tried Bush. Much easier. Fan sites were not overly extraordinary. The Anarchy in England site is at

www.geocities.com/SunsetStrip/8845/index.html. Immediately we noticed that the site hadn't been updated in about four months. And, it had spelling errors on the home page headlines.

Absolute Bush at www.geocities.com/SunsetStrip/Cabaret/1030/ had many links— Biography, Tour, Dates, Discography FAW, etc. The sounds button offered WAV, Real Audio and MIDI files of a variety of music, including *Comedown*, *Peronal Holloway*, *Swallowed*, *Cold Contagious* and a remix of *Mouth*.

The video link brought us to the official site—Addicted to Bush



at fanasyllum.com/bush/. This is the source for everything Bush! A nice thing they offered was a travel Package to London to see Bush, live!! The adventure included, two shows, four nights of hotel accommodations, a meet & greet with Bush, parties, sight-seeing and souvenirs.

Other nifty gizmos include the opportunity to change your computer sound settings to drummer Robin Goodridge's voice. Check it out!

We also found a rather entertaining interview with Nigel Pulsford, he admits, that he would like to see former Prime Minister Margaret Thatcher naked.

Audio linked us to www.emusic.com/promo/bush/index.html, where you could download *Spacetravel* for free, or buy a download of *The Chemicals Between Us*.

At www.geocities.com/SunsetStrip/Venue/9045/, we found a Brazilian Bush site with autographed concert tickets. We had a hard time understanding the rest.

Got a site you want to tell us about? Email **Hit Parader** at cgoddess@compuserve.com.

PICK HIT

BY SAM CONNERS

Edsel Dope and Simon Dope (the proud offspring of Mr. and Mrs. Dope) have a musical vision. They see a world filled with heady, heavy, kick-ass songs—tunes that defy convention through their bold utilization of metal, pop and funk elements. In this Dope World life is tenuous, and getting along with your fellow man is far from easy; cops hassle you, drug deals go down on every corner, and your parents (hi there, Mr. and Mrs. Dope) just don't understand you. But for vocalist/guitarist Edsel and keyboardist Simon—who along with guitarist Tripp Eisen, drummer Preston Nash and bassist Acey Slade comprise the band known as Dope—all such problems merely come with the territory they've chosen to inhabit. As shown throughout Dope's debut disc, **Felons And Revolutionaries**, these guys can handle just about any problem that comes their way, and as the motor-mouthed Edsel explains, if you can't relate to where Dope is coming from, then just get the hell out of their way... make no mistake about it, these guys have places to go, and they want to get there as fast as they possibly can.

"Our songs are written with a definite attitude," Edsel said. "I like to think of us as being a post-industrial metal band, but we also have hooks and melodies in our songs. But what we're saying is the most important thing. We have one song called *Pig Society* which is written from a perspective of me in jail—where America wants me to be, thinks I *should* be. I knew that at any minute, cops could break down my door, find something under my bed and take my ass to jail for 40 years. Here I am a 22 year-old kid just trying to get ahead."

Hmmm... okay. *That's* a little different. Clearly the more sedate members of rock society may positively cringe at some of the questionable lyrical messages that Dope brings forth on many of their songs. But at the same time, you certainly have to stand



Dope:
"We're the guys that society wants to forget about... if they can."

DOPE

up and take notice of any band that almost proudly confesses the fact that they used to sell illicit substances on New York street corners in order to finance their first musical forays. Now, thankfully, those tough days livin' the hard way are behind them—but the myriad real-life experiences these brothers faced during their street-life period will certainly never be totally forgotten by either of them.

"I think it's difficult for the leaders of our country to relate to the society we live in," Simon said. "If one of those people walked a mile in my shoes, they'd think differently about the laws they make and the sentences they impose. Child molesters get out of jail sooner than street people."

Let's put all of this neo-political rhetoric aside for a few seconds to give all you faithful readers a little background on this strange band called Dope. Formed in Brooklyn in the mid-'90s by Simon and Edsel, it took the brothers less than a year to fill out their band's roster and begin play-

ing selected local gigs throughout the Tri-state area. Only months later (after the band had performed less than 12 live shows) the band signed a deal with Flip

Records (home of Limp Bizkit)

and went to work on

Felons And Revolutionaries. But


even while they were focused on laying down such nasty, heavy, hard-edged tracks as *Intervention* and *Wake Up*, the Dope boys found time

to go on the road with the likes of Orgy and Fear Factory. To say the least, it's been a busy time for

this already-controversial young unit.


"The first show we played, on March 7, 1998, there were already 300 kids going crazy," Edsel said. "They were totally into what we were doing. We had a following before we ever played a live show—we made sure of that. We gave out sampler tapes to kids and really worked the internet. We made sure that when we came out, all our pistons were firing. We live and look what we are and what we sound. I'll always be that white trash guy, always be about metal and punk and guitars. Whether it's on stage or on an album, I always want both the crowd and me to be in that full-on aggressive mode."

"I'LL ALWAYS BE THAT WHITE TRASH GUY INTO METAL AND GUITARS."



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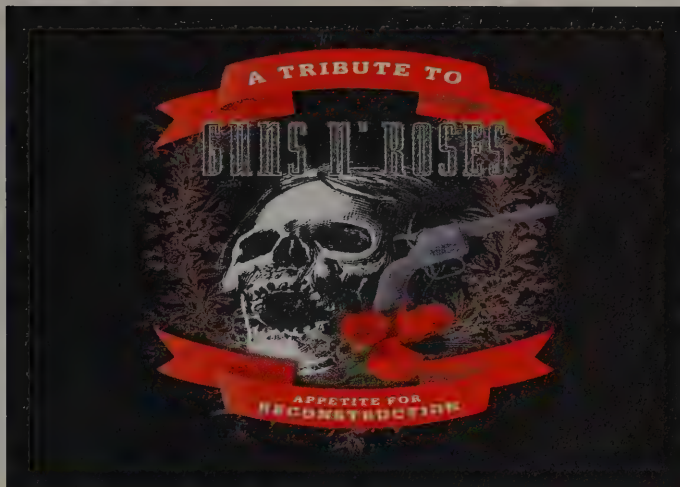


TOTAL CHAOS

IN GOD WE KILL • CLP 0106

Brand new studio album from punk masters TOTAL CHAOS! Produced by Ronny Flan (RANCID, SNOOP DOG)

CLEOPATRA RECORDS



A TRIBUTE TO GUNS N' ROSES

APPETITE FOR RECONSTRUCTION • CLP 081

These 12 songs are a tribute to the band's 1991 album 'Appetite for Destruction'. The album features covers of 'Sweet Little Angel', 'Nightrain', 'Paradise City', 'Welcome to My World', 'I Wanna Get Ready', 'Dust N' Bones', 'Mr. Brownstone', 'Patience', 'Don't Let Me Take This Heart', 'The Rose', 'The Garden', and 'The Way I Feel About the Way You Feel'.



A TRIBUTE TO VAN HALEN

HOT FOR REMIXES • CLP 082

This album features 12 remixes of Van Halen's greatest hits, including 'Dance to the Music', 'Jump', 'Fair Play for the Cans', 'Right Track', 'I Wanna Rock', 'Hot for Teacher', 'Mean', 'Unholy', 'Love Train', 'Pleasure Train', 'Rock On', and 'Van Halen'.



A TRIBUTE TO LED ZEPPELIN

THE SONG REMAINS REMIXED • CLP 0774

This album features 12 remixes of Led Zeppelin's greatest hits, including 'Dazed and Confused', 'Black Dog', 'Rock and Roll', 'Immigrant Song', 'The Battle of Evermore', 'Going to the Sun', 'The In Crowd', 'Fool in the House', 'The Song Remains the Same', 'Ten Years Gone', 'The Honeydew', and 'The Song Remains the Same'.

DEADLINE



Over the last two years, the hard rockin', hip-hoppin' Cali-based music machine known as Incubus has toured the face of Planet Earth, performing over 200 shows while opening for the likes of Korn, Limp Bizkit and Soulfly. During that time they've garnered countless kudos and widespread media support for their highly energetic, thoroughly entertaining stints at both *Ozzfest '98* and that year's *Family Values* outing. Their efforts helped move sales for their major label debut, **S.C.I.E.N.C.E.** past the

"I think we've taken the next big step in our career with this album."

INCUBUS

strange and unconventional Incubus' music may get, there will be a warm and receptive audience out there waiting to devour whatever this band delivers. While at times their music can come across as a strange amalgam of seemingly disjointed elements, on the whole, this unit continually proves itself to be a band with a finely honed sense for blending bombastic rock and roll reactants into a seamless and enjoyable package.

"We like it when our stuff sounds as weird as possible," Einziger said. "When we first signed our label deal and started working on our albums we were worried that someone would come along and tell us to hold back, to try and make our songs a little more palatable. But that never happened. They kind of just said, 'do whatever you want.' With that kind of support we just let everything kind of run wild."

The members of Incubus have been running wild since Boyd and Pasillas were in high school together, dreaming of big-time rock and roll fame. Within a year Einziger had joined the party and the group started gigging around the San Fernando Valley. By mid-1995, the quartet realized they needed an extra element in their sound so they added a DJ to the proceedings. It proved to be just what the rock and roll doctor ordered. Soon major labels were pounding on Incubus' door, and by year's end, they had signed a deal. At that time there were those who looked askance at the group's meandering musical melange, viewing it more as a grasp at something quirky than as a true form of musical expression. But as those detractors began to warm to the band's off-center approach, it has become abundantly clear that Incubus is indeed more than a one-trick novelty act. In fact, they may



Incubus: "A lot of big bands have been very kind to us over the years."

200,000 level, and established Incubus as a rising force in the always-competitive rock world. But now business is *really* beginning to pick up for vocalist Brandon Boyd, guitarist Mike Einziger, drummer Jose Pasillas, bassist Dirk Lance and disc master Chris Kilmore as they prepare to hit the tour trail once again in support of their latest disc, **Make Yourself**.

"We've worked hard, but it's paid off," said Boyd. "We've been lucky in that a lot of major bands have offered us the chance go on the road with them and show what we can do. I like to think that we've made the most of the opportunities. But now it's time for us to take the next big step, and with this album, I think we're ready to do just that."

It certainly would seem that the Incubus boys are more than ready to take that next big step up the rock and roll ladder of acclaim. With new songs like *Nowhere Fast*, *Out From Under* and *Pardon Me*, **Make Yourself** is fast emerging as the group's break-out effort. Yet despite all of their recent success, these guys know that there's still plenty of work to be

BORN TO ROCK

BY BILL FREDRICKS

done before they can start taking any well-deserved bows. But busting their butts to gain a little attention is certainly nothing new to Incubus. After all, with a name that conjures up instant images of evil spirits and a sound that works in perfect harmony with that nightmarish concept, this Calabasas-based quintet act like they're still fighting an uphill battle for stardom.

With the wide-spread acceptance of **Make Yourself**, however, it would seem as if the Incubus brood has made a bold step towards joining the likes of Limp Bizkit and Korn as leaders of hard rock's next generation. And thanks to the pioneering work already done by those bands, it appears that no matter how

well emerge in the near future as a true cross-cultural rock and roll phenomenon.

"We like writing really nasty, funky songs," Boyd said. "That's where we get our kicks. "When you listen to our music, our influences are all pretty evident. They're all in there somewhere. It isn't that hard to hear everything from James Brown to the Red Hot Chili Peppers. Sometimes even we wonder how all those things are gonna work together, but we make it happen. It's like squeezing something into your suitcase at the last second. You don't think it'll fit, but you just find a way to cram it in there."

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CONTEST #1 - GUITAR OR BASS RIG WITH AMPLIFIER STACK

You pick the guitar or bass, then customize it for your own playing style (up to \$4,000). Just imagine the possibilities. To finish it off, pick the amp that will give you your own signature sound. For the serious musician, you can choose to have an amp completely customized and built to your specifications by BLUES LAND AMPS. Contest value with options = \$8,500, with BLUES LAND option, total value = \$9,500.

CONTEST #2 - DIGITAL RECORDING STUDIO

Tired of that old 4-track cassette recorder? Think what you could do with a full digital recording studio. The studio includes mixer, digital multi-track recorder, full effects, vocal preamp and powered monitoring speakers. Total contest value with options = \$13,500.

CONTEST #3 - GUITAR EFFECTS RACK

You want pedals, you can have 'em. Do you prefer rack mounts? You can pick the rack and fill it with whatever you desire. Just think of the new sounds you can invent with this kind of equipment. Total contest value with options = \$7,200.

Make It Happen. All this and more could be yours. In these contests everyone starts out equal. There is no luck involved. You win the prizes by outscoring other players in games of skill. Begin your journey by solving the puzzle below. If you stick it out till the end and have the highest score, you go on a shopping spree and we flip the bill. This first puzzle is easy but it gives you an idea of how the contests work. You will receive full information when you enter. You have been given the opportunity to live your dream. Are you up to it?

Future Puzzles. For each contest you enter, you will receive by mail, four more puzzles at \$2 each and a tie-breaker at \$1. You have three weeks to solve each puzzle. We can not predict the number of entries for each phase.

Typically 58% attain the highest score in phase 1, 45% in phase 2, 38% in phase 3 and 31% in phase 4. The winner will have the highest score after the tie-breaker. Each contest has its own tie-breaker. In the unlikely event that players are still tied, they will split the value of the package they are playing for.

Directions. Fill in Puzzle #1 with the correct words going down. Fill in across the bottom with letters that correspond to each word. This will spell the secret word. Check the boxes on the entry form to specify the contests you are entering. Add up the entry fees and send that amount with the filled out entry form to the address below. Remember, you can't win if you don't enter. All entries must be post marked by March 30, 2000. Only one entry per person.

PRIZE PUZZLE #1

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R		L		
		A	O	
		Z		V
		E		

WORDS AND LETTER CODES

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FIRST	(U)	STORE	(I)
EXTRA	(X)	TOWER	(P)
DREAM	(M)	VALOR	(N)
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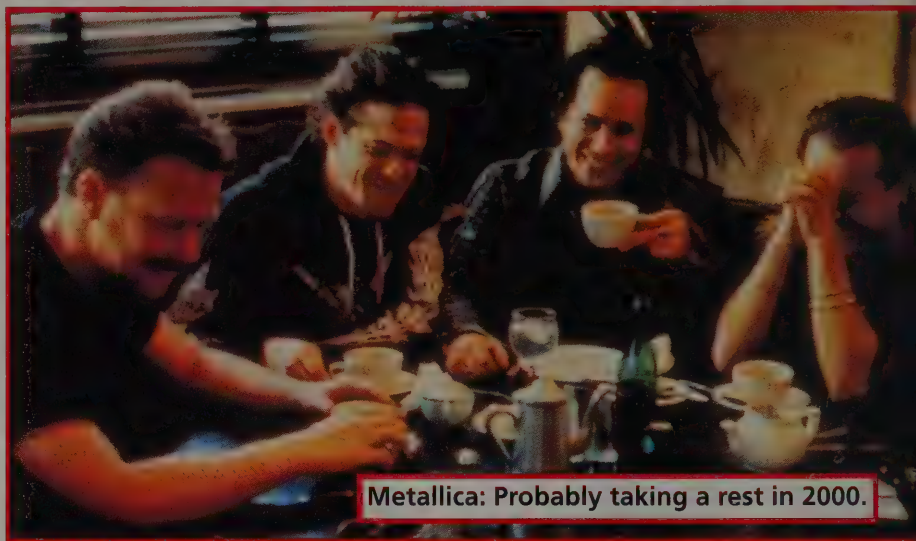
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HARD ROCK HAPPENINGS

THE LATEST GOSSIP

KORN NOTES: No one was more surprised than the members of Korn about the number of responses they received from their recent MTV contest which allowed fans to create the cover artwork for the band's new album, **Issues**. "It was incredible," said guitarist James "Munky" Shaffer. "We knew we'd get a lot of entries, but it was simply amazing. Thousands upon thousands of entries arrived, which made it very difficult to choose a winner. And the amazing things was how good a lot of them were. There's a lot of talent out there."

ALL GUNS SMOKIN': Believe it or not, there is going to be a new Guns 'N Roses studio album. Just don't expect many of the familiar cast to be involved this time around. With the success of the group's recent in-concert collection, **Live Era '87-'93**, the rock world has again focused in on the G 'N R crew. And yes, vocalist Axl Rose is still the center of attention, but the rest of the band's former members—including guitarist Slash, bassist Duff McKagan and drummer Matt Sorum—are nowhere to be seen. "It's a new lineup, but the music still



Metallica: Probably taking a rest in 2000.

rocks," said a spokesperson at G 'N R's record label. "We think that a new generation of fans will love it—as will all the people who enjoyed the band in the past."

LIMP BIZKIT: The buzz going through the rock and roll grapevine is that the

members of Limp Bizkit are getting ready to record a new album—even as their current disk, **Significant Other**, continues to kick ass on the sales charts. While no one is sure exactly when the LB brigade will reenter the studio, don't be surprised to see a new group effort emerge in record stores within the next

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few months. "We want to keep everything going," said guitarist Wes Borland. "We're feeling so good, and so confident that I know we want to record some new music as soon as we can."

MACHINE WORKS: With the success of their latest disc, **The Battle Of Los Angeles**, Rage Against The Machine has once again proven themselves to be the masters of political/metal rant. According to the band members themselves, despite their years of success, Rage's desire to be on the cutting edge of left-wing political rhetoric remains as strong as ever. "I think it's actually *stronger* than ever," said bassist Y Tim K. "We've learned so much over the years, and our commitment to the causes we support has grown. Zack (de la Rocha) does our lyrics, and he really studies every issue we present."

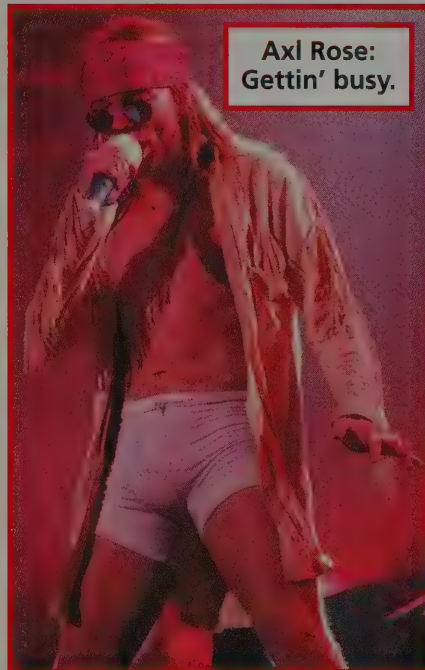
THUNDER WARNING: According to inside sources, it took AC/DC more than six months in the studio to finish work on their latest album. Recording with producer George Young (the older brother of Angus and Malcolm, and the guy who knob-twisted on all the band's classic early records), the band laid down their vintage three-chord magic in a number of different studios around the world. "We never rush when we make music," Angus Young said. "We really were trying to get a 'classic' sound on this album—and for guys as old as us that took a lot of work."

INSIDE POWERMAN: Powerman 5000 vocalist Spider 1 has grown a bit tired of discussing the role his brother, Rob Zombie, has played in the development of PM5K. But when asked directly, Spider lets us in on a few secrets. "Rob didn't have as much of an active role behind the scenes on this album (the gold-selling **Tonight The Stars Revolt!**), but we still sent him tapes from time-to-time and we always listened to whatever he had to say about them. He's been great to us—and of course, I'm very proud of him."

BUSY METALLICA: For a group that long held the reputation for being a band that took "forever" between album releases, Metallica has certainly been busy in recent years. First came **Load** in 1996, then **Reload** in 1997 and **Garage, Inc.** in 1998. Now there's **S&M**, the Metallitude's live disc recorded with the San Francisco Symphony Orchestra. Can this Awesome Foursome continue on such a hectic pace? According to drummer Lars Ulrich, anything's possible. "Each of these projects has had a life of their own," he said. "And they've been a hell of a lot of fun to do."

NAILS CONTROVERSY: Varying opinions have filled the rock wires in recent months concerning the "impact" that Nine Inch Nails' recent disc, **The Fragile** has had upon the rock market. Some rock pundits have labelled the two-disc set as "self-indulgent" and "overblown" while others have countered by calling the set "vital" and "cutting-edge." Following its Number One debut last October, the disc quickly fell out of the Top 10, and found itself languishing in mid-chart purgatory by year's end. Disappointing? You decide!

BUSH BLABBER: Bush's Gavin Rossdale reports that he and his bandmates are "thrilled" by the response their long-delayed new disc, **The Science Of**



Axl Rose:
Gettin' busy.

Things, has received from all corners of the rock world. Never a critical favorite (despite, or perhaps because of, their multi-platinum commercial success), the kind media words have almost served to spook the Bush babes. "We're not used to having people in the press respond in a particularly favorable way to our music," Rossdale said. "But it's very rewarding. Maybe they finally understand what we're trying to do."

ORGY TIME: The guys in Orgy have begun working on their second disc. Following the gold sales status of their first effort, **Candyass**, the boys have returned to the studio to try and top (or at least equal) the level of recognition enjoyed by their debut. "We're very psyched about going back into the studio," said vocalist Jay Gordon. "We learned so much from everything we experienced last time, and we can't wait to put it to good use."

drummer for the new millennium

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Part of Pantera's musical "charm" has always been the fact that they are a band comprised of highly individualistic and charismatic performers. Anyone with ears can easily recognize the sonic assault brought forth by Dimebag Darrell as he unleashes a torrent of metallic thunder from his tortured guitar. And any Pantera fan worth his weight in nachos can instantly pick up on the savage drum beats brought forth by Dime's brother Vinnie Paul. But perhaps Pantera's most intriguing and mysterious personality belongs to that of frontman Philip Anselmo.

As he stands defiantly on stage, his sturdy body clenched like a fist, a scowl adorning his unshaven face, Anselmo is clearly a Rock God for the new age. And while he pours his heart and soul into each and every one of Pantera's tunes, most fans have only begun to scratch the surface when it comes to learning about what makes this complex rock and roll hero really tick. After all, even Anselmo's closest confidants—his Pantera band-

Pantera's latest album. It's the band's first studio foray since 1997's **Great Southern Trend Kill**, and clearly much has happened within the band, and within rock and roll since then. Today, as the group's members find themselves happier, healthier and more focused than ever—and as they conversely discover that their style of metallic rock is in the midst of a major commercial resurgence—it appears as if the Pantera rock and roll machine has once again set its sights on nothing short of platinum paradise. Already critical and fan response to their latest disc has been absolutely overwhelming, and as Anselmo was quick to point out, he and his bandmates couldn't be more pleased by everyone's initial reaction to their latest effort.

he feels deep down in his rock and roll soul. Whether it's been with Pantera, the band he's fronted for more than a decade, or his highly acclaimed side-project, Down (with whom he's recently completed recording a second highly-anticipated album), Anselmo has proven himself to be a guy capable of providing an exciting new image for the quintessential hard rock hero.

"I'm a musician, pure and simple," Anselmo said. "That's what I do for a living, and it's what I do for fun. I don't want to go lie on a beach somewhere for a couple of months. I'd rather be in some bug-infested basement, filled with amps and guitars, just playing music. It's really hard for me to get away from it. If I'm not playing, then I'm

writing new songs, and if I'm not doing that, then I'm listening to some new bands, or some old bands, or whatever kind of heavy stuff I can lay my hands on. Some people say that I really don't know how to kick back. They say that my idea of relaxing is hangin' out with friends and

PANTERA READY FOR ACTION

mates—often don't know what's going on inside their tough-as-nails singer. How else would you explain their shock when Philip admitted his now-totally-cured heroin problem back in 1997? Slowly and surely, however, it seems as if some of the mystery that has long been Anselmo's cloak of security has begun to be lifted, and the personality that's been revealed ranks among on the most fascinating characters in the entire rock world.

"I've never felt the need to be really open about a lot of the things that have happened in my life," Anselmo said. "I tend to keep things inside—maybe that's where some of my anger comes from. But I'm learning to be more open, especially with people who I trust. My whole experience with drugs started that for me a few years ago. The guys in the band were kind of in the dark throughout the whole thing. It really came as a big-time shock to them. I know it freaked 'em out. They've seen me drunk, doing stupid things on stage so many times that I think they just assumed that I was drunk most of the time. They didn't have a clue that it was heroin. I certainly wasn't proud of it, so I had kept it kind of a secret from them, which probably wasn't too cool on my part. I realize now how much responsibility I have towards a lot of other people. I can't just think about me. The other guys in the band, the crew, the people at the record label, and the fans—I have a responsibility towards all of them."

Clearly Anselmo has grown up a lot in recent years, a fact that will soon be heard lacing through the lyrics contained on

"I NEVER FELT
THE NEED TO OPEN
UP ABOUT A LOT OF
THINGS THAT HAP-
PENED IN MY LIFE."

BY MIKE EDWARDS

"Making music is the most important thing in our lives," he said. "We all know it. Whatever else is there is kind of secondary. So when we get together to make a new Pantera album, the energy is just scary, man. It's something that even gets to us from time to time."

Despite his past penchant for on and off-stage "partying" and his "rock until I drop" mantra, somehow when he speaks, Anselmo comes across as the antithesis of just about every hard rock stereotype you can imagine. Yeah, he loves the spotlight, and he misses every second he's not on stage doing what he does best, but at the same time, there's no question that this is one guy who's making music strictly for the visceral pleasure it provides. No amount of financial reward or cover-boy fame could come close to providing Anselmo with the degree of satisfaction he derives from singing the music

listening to heavy metal. Come to think of it, they may be right. It's kind of cool when your work and your fun are pretty much the same thing. I imagine most everybody wishes they could do what they enjoyed most for a living. I consider myself real lucky to be able to do that."

Lucky, indeed. Now with a massive international tour with Pantera about to begin, the new year seems filled with both hard work and unlimited promise for the ever-active Mr. Anselmo. But while he waits with baited breath to sink his musical fangs into the sundry activities that soon await him, Phil is also well aware of the myriad of "dangers" that still may confront him on the road. He is painfully aware that no matter how strong he may feel, being only three years removed from his heroin addition places him in a precarious position each and every time he hits the tour trail. But this is one guy who knows that the greatest satisfactions in life await him—unlimited fame, fortune and artistic credibility—as long as he keeps his head screwed on tight.

"I'm strong," he said. "Once I put all that behind me, I knew it would stay there. I never turned to heroin out of weakness. It was always done more out of curiosity. Everything you've ever heard about the lure of heroin is true. It is the devil. It's like a beautiful woman that draws you in, then starts playing with your mind. The difference is that a woman may mess you up a little, heroin will mess you up a lot! I'm not about to let anything ever interfere with my life like that again."



PANTERA
HIT PARADER

RAGE AGAINST THE MACHINE

For Rage Against The Machine, life has always been a battle. From the moment this now-legendary quartet first hit the rock and roll scene back in the early '90s with their self-titled debut disc, it's been an uphill struggle for vocalist Zack de la Rocha, guitarist Tom Morello, bassist Tim "Y Tim K" Commerford and drummer Brad Wilk. But throughout it all they've fought the good fight, continually issuing their musical call-to-arms, rallying the hard rock troops behind such decidedly left wing causes as the plight of Mexican immigrants, and the woes of convicted cop killer Mumia Abu-Jamal. Despite a nay-saying mainstream media that frequently looked askance at Rage's often controversial and always radical political positions, their albums, such as 1996's **Evil Empire**, routinely won countless industry awards while attaining multi-platinum sales status. And now, with the appearance of Rage Against The Machine's latest offering, **The Battle Of Los Angeles**, this always-fascinating, ever-unpredictable unit has chosen to once again titillate the taste buds of America's soft white underbelly, a fact we recently discussed with the the recently renamed Y Tim K.

Hit Parader: Why does it routinely take the band so long to record an album?

Y Tim K: That's just the way it is with us. We take our time when it comes to doing this because it means so much to us. We certainly don't plan on it taking four years or more between albums—it just sort of happens. You know, when you go on the road for a year or more, then take a break, then start writing and recording, the years can pass fairly quickly. In an ideal world, I imagine we'd like having an album out every other year, so far it just hasn't worked out that way for us.

HP: Explain the creative process that went into the creation of **The Battle Of Los Angeles**.

YTK: It was a little different for us this time than it's been in the past because a number of months before we ever began actually recording, Tom, Brad and I got together in a rehearsal room and started laying down song ideas on this fairly cheap recording machine that we had. Then Zack came in and we started working on rearranging some of the things we had begun working on. We ended up with 18 songs that way, which gave us a great foundation for the album.

HP: There were a lot of rumors running around a few months ago regarding some problems within the band. Did you actually come close to breaking up?

YTK: Actually, we all got along better this time than we ever have before. We're finally all on the same page when it comes to a lot of things, and that makes just getting along on a day-

things cool down, then get back to work.

HP: So the incendiary lyrical and musical messages of the music carry over into real life.

YTK: They can. We try not to let it happen, but being in a band is like being

Zack de la Rocha:
Rage's lyrical
visionary and
most potent
political voice.



to-day basis so much easier. Look, I'm not saying that we haven't had our differences at times in the past. There can be a lot of anxiety within the band when we're recording. I believe a lot of that has to do with the way we work and the message we bring forth through our songs. But this time things went along very smoothly—to the point where it even surprised us! One of the benefits of being together for a long time is that we know how to release some of the steam when it builds up. We take a bit of a break, let

in a four-way marriage... but even more-so. You have to bend a lot to allow the other people room to breath. Sometimes that doesn't happen as easily as it should.

HP: We know that Zack writes all of the band's lyrics. What happens when he espouses a cause or a belief that the rest of you don't happen to share?

YTK: Believe it or not, that's never happened. There's never been a time when any of us have turned to Zack and said, "We don't feel comfortable with that." We have total faith in Zack, and in what he's trying to say in his lyrics.

BATTLE

THE MACHINE

BY ANDY SECHER

Tom Morello:
Playing with
more passion
and power
than ever.

YTK: At the moment I really love *Ashes In The Fall*. Every time I hear it, I'm more moved by it. It's kind of funny, but on this album I just love 8 out of the 12 songs. On the last album, it was 4 out of 12. That's not to say that I don't like the other ones, but you just can't love every thing or every one the same way.

HP: Do you find it strange that the kind of music that Rage has been playing for a decade is suddenly "cool"?

YTK: It's great. How many other bands can you think of who basically invented a style, and who a decade later find themselves perfectly placed to take advantage of that style growing in popularity? The whole rap/metal thing was something that nobody other than perhaps Body Count was doing when we started out. People didn't really understand it. But now, because of bands like Korn and Limp Bizkit, people think we're just really with it. There's never been a better time for us.

HP: How do you view bands like Korn, Limp Bizkit and Sevendust who are playing a style of music that is at least superficially similar to yours?

**"WE ALL GOT ALONG BETTER
WHILE MAKING THIS RECORD
THAN WE EVER HAVE BEFORE."**

YTK: I can certainly understand the comparisons—though the lyrical message is quite different. I mean I can recognize *Nookie* as a cool song; I enjoyed it. But when you get right down to it, it's about nookie—and that's not quite the same place as we're coming from.

HP: The band has courted so much controversy over the years, particularly your concert in support of Mumia Abu-Jamal a few years ago. Does the political passion still burn as brightly for the band?

YTK: I think it does. In fact, now that we're older and maybe a little wiser, I think we're more committed to our beliefs than ever. This band has been my school, my family for the last ten years, and I've grown and learned so much because of it. I only wish that I could take some of the knowledge that I've gained and go back to some of those political science classes I had in school. I think I'd do a lot better. But with everything that's going on in the world, there's always motivation for new ideas and new songs, which is what keeps this band going strong.

YTK: Actually the title comes from a graffiti artist who's based in Los Angeles. Often he will cast a shadow on the wall, then spray paint a message within it. One of those messages was "The Battle Of Los Angeles." It just struck home for us. We are an L.A. band, and we're a multi-ethnic band much like the city itself. So in many ways the "battle" of L.A. is a large scale version of the "battle" of Rage Against The Machine. The title really works on many levels for us.

HP: Is there a song on the new album that is particularly meaningful for you?

That's his instrument. If we criticized his lyrics, it would be like him telling Tom that he didn't like one of his guitar solos. That just won't happen. I've known Zack since we were in high school, and I'm very proud of him. He spends so much time researching everything he writes about, which is why there's so much passion and emotion in the songs.

HP: We know that the title *The Battle Of Los Angeles* was a rather last second choice for the band. How did you decide on it?

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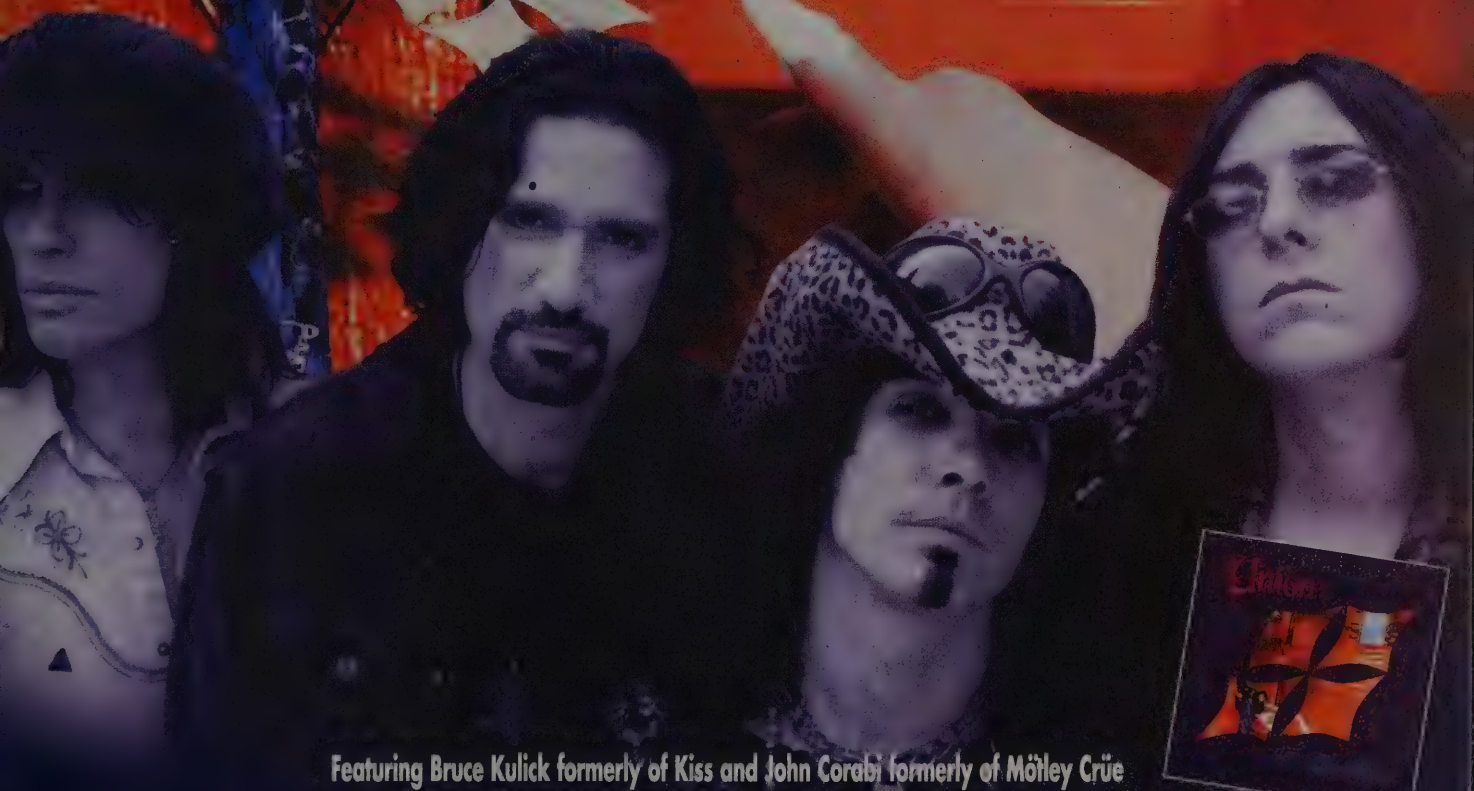
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BY ROB ANDREWS

Perhaps the members of Korn didn't fully realize what they were getting themselves into a few months ago when they agreed to let the viewers of MTV design the cover artwork for their latest disc **Issues**. Then again, maybe they did. Let's face it, few bands in recent rock memory have proven to be more adept than these now-almost-legendary rap-metal masters when it comes to promoting themselves and their projects. From the moment they first hit the music scene six years ago with their self-titled debut disc, vocalist Jonathan, guitarists Head and Munky, drummer David and bassist Fieldy, have continually found new and exciting means for letting the music world know of their existence. They've held sway with their various Korn web sites. They've started Elementree Records. They've launched Family Values tours. And they've produced albums such as **Life Is Peachy** and **Follow The Leader**, each of which quickly proved to be a chart-topping, platinum-coated smash.

KORN

CONFRONTING THE ISSUES

Perhaps nothing in Korn's glorious past, however, prepared either the band or those around them for the incredible outpouring of fan interest that accompanied the arrival of **Issues**. Ever since the "let the fans do it" concept entered their ever-fertile minds the Kornsters began being besieged with an unprecedented barrage of drawings, letters, e-mails and correspondences, all presented with the express dream of winning the group's world-wide cover design search. In fact, even the often incredibly jaded, been-there, done-that folks at MTV (a bunch who admit that they've encountered just about everything over at their network's New York-based offices), were nothing less than astounded by the kind of

response their Korn "kontest" generated.

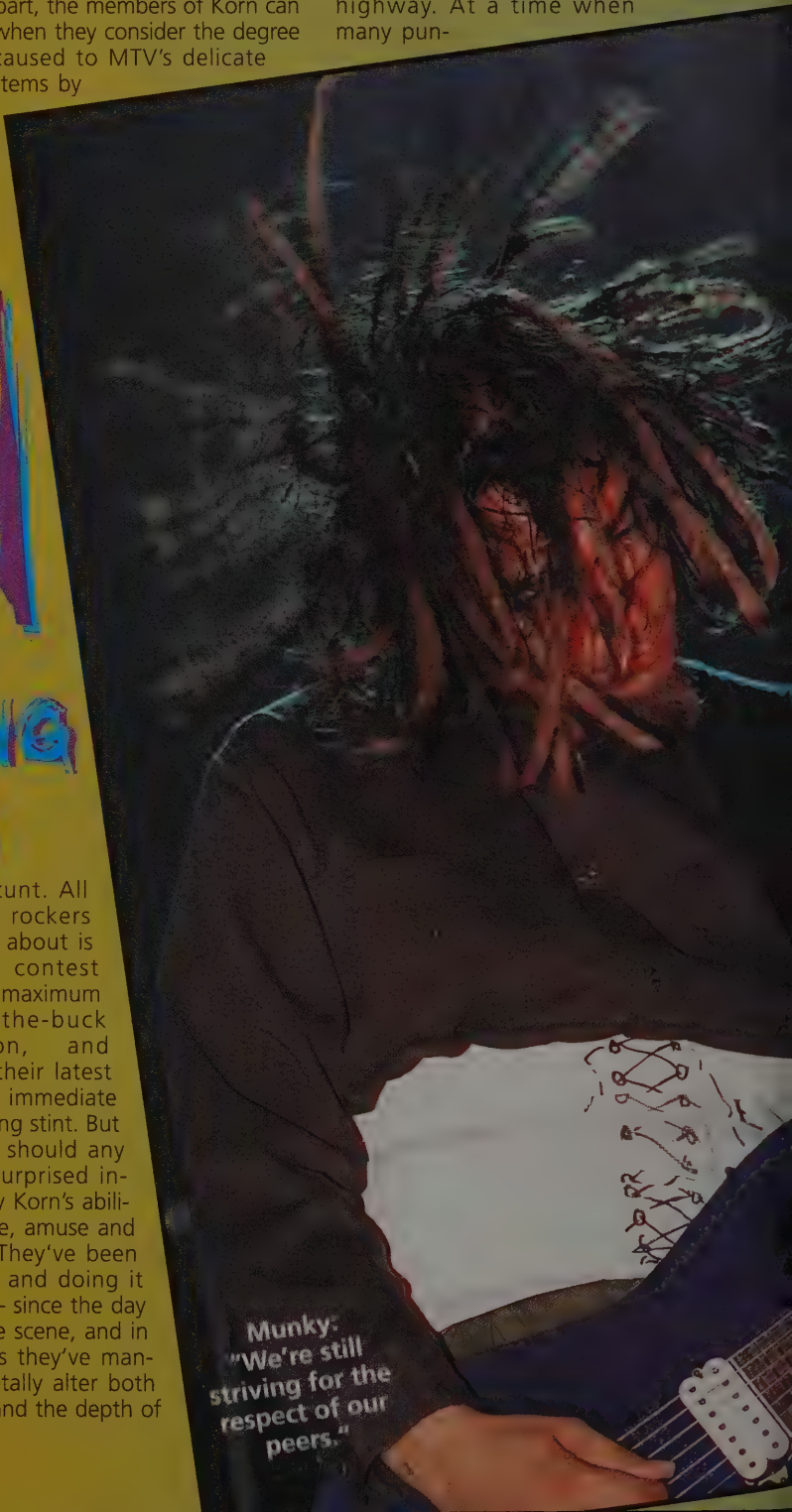
"We've run some big promotions here over the years," stated one MTV insider. "But nothing ever came close to matching the kind of fan reaction we got from the Korn contest. I mean, we've given away houses, cars and trips to Europe, but I think we actually generated more mail through this Korn promotion. It was incredible. There are guys in our mail room who will never speak to any of us again—and I'm sure a few of them ended up with back problems from lifting those sacks of mail that came in every day."

For their part, the members of Korn can only smile when they consider the degree of havoc caused to MTV's delicate internal systems by their well-designed promotional

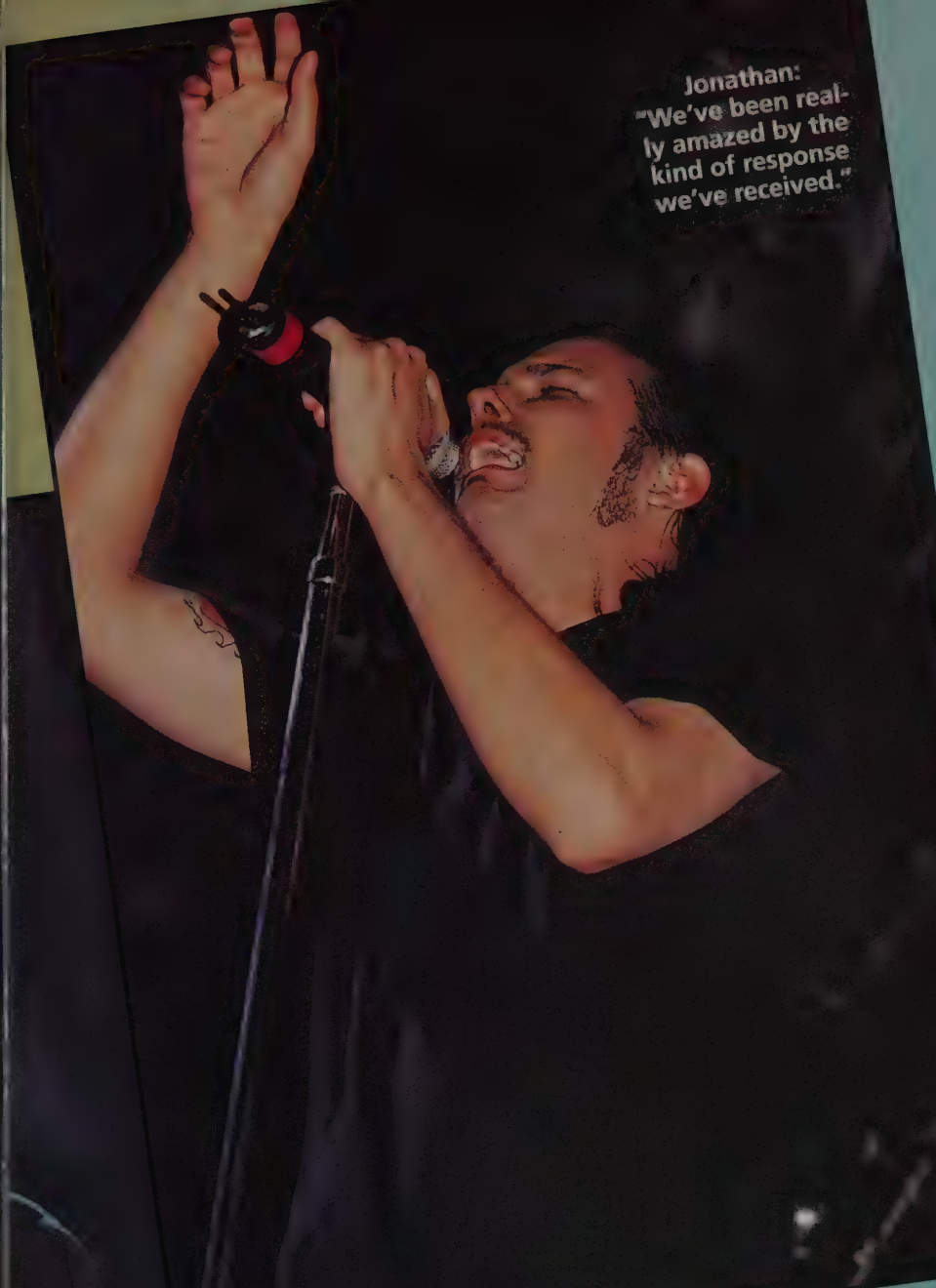
stunt. All these Cali rockers really care about is that their contest generated maximum bang-for-the-buck recognition, and launched their latest disc on an immediate chart topping stint. But then, why should any of us be surprised in-the-least by Korn's ability to amaze, amuse and astound? They've been doing it—and doing it their way—since the day they hit the scene, and in the process they've managed to totally alter both the angle and the depth of

the contemporary rock playing field. After all, who else bet Korn would have a soundtrack! Before Korn, there was only darkness and gloom in rock and roll—fallout from the utter bleakness brought forth by the likes of Cobain and his grunge disciples. Since then however, the hard rock skies have brighten noticeably, thanks in no-small-part to the pioneering, precedent-shattering work of those unique rock and roll animals known as Korn.

This is one group that has always prided itself in its ability to see new tricks, twists and turns along the hard rock highway. At a time when many pun-



Munky:
"We're still
striving for the
respect of our
peers."



Jonathan:
"We've been really amazed by the kind of response we've received."

"When we're on stage, we feel the way the fans are reacting, and everything just kicks in."

bits had begun to believe that everything had already been done with the basic chord structures and overwhelming volume of the hard rock form, the Kornsters came along to quickly

and definitively prove that theory wrong. They showed that they had a way of altering the most basic structures of rock style—in the process emerging with a sound so revolutionary that it would set the standards against which all other late '90s rock acts would have to be measured. And if that wasn't enough (and don't you think it ought to be?) Korn also proved that a band could be as media-savvy and fan-friendly as required without sacrificing even one iota of their musical credibility.

"The fans are what it's about for us, especially when we're on stage," Head said. "Sometimes when we're recording,

we think about the way a song might sound when we play it live, but it's not our only concern. But once we get on stage, and we feel the way the fans are reacting, everything just kicks in for us. They energy is amazing. You can be having a bad day, but as soon as that energy starts to flow, there aren't any problems in the world."

There's no question that an incredible bond has been developed between Korn and their fans. Hey, how many other bands on the contemporary music landscape would have the guts, the balls or the imagination to involve their ever-loyal following in their creative process—at least to the extent that Korn has done on their latest album? When the photos, drawings and artwork started to flow into the band's corporate offices in response to their MTV **Issues** contest, the band members were both astonished and amazed by the dedication and cleverness of their fans. While some of the entries were understandably lacking in certain basic qualities (like talent), an incredible percentage showed that many of Korn's followers had poured their hearts, souls and minds into their efforts. It became a near-impossible task for the group to finally decide on a winner.

"We figured we'd end up with quite a few entries," Jonathan said. "But we were really overwhelmed by the sheer numbers that came in. It was just incredible. But then the job became wading through all of 'em to find which ones deserved serious consideration. There's so much talent out there in people that it's really amazing. Any number of entries could have been chosen as the winner, and the final decision was far from easy."

When the band finally decided to choose the entry submitted by Alfredo Carlos native of California, all that was left for Korn to do was to complete the disc packaging and then get their new music to their ever-anxious public. Only 18 months had passed since **Follow The Leader** had made a Number One chart debut back in 1998, and many within the music world openly wondered why Korn had "rushed" to get their latest collection released. But all it took was one listen to the probing, introspective and totally enthralling material contained on Korn's fourth album to provide everyone with the answer.

"This is by far the most personal album I've ever done," Jonathan said. "Lyrically, a lot of these songs go right into the heart of who and what I am. I think the fans always know with us that they're going to get something special from us every time we make some new music."

It's been said that rock and roll was born along the banks of the mighty Mississippi River. There, nearly a century ago, black men perhaps only years removed from life in the cotton fields, would pick up acoustic guitars and put their tales of woe to music. They sang of the devil, of the mystical "crossroads," and of women doin' their men wrong. Thus the blues were born, that

said. "But that doesn't mean that we're a blues band by any stretch of the imagination. We're a metal band that plays some of the most aggressive music around. But at the same time, a lot of people think there's a psychedelic, voodoo vibe in what we do. It's not particularly bluesy, more like a bastard child born at night in some dark stretch of two-lane Tennessee highway—the result

tracks for a full-length album, it was decided to keep going on the road, where FDJ landed gigs at both Woodstock '99 and last summer's Warped tour. It was only at road's end that this quintet ducked into the studio to record the five tracks (well, *four* studio cuts and one live song) that comprise **A Wax Box...**

In addition to having radio jump all over such tunes as the all-powerful *Stain* and the hypnotic *Mr. Wiggly*, Full Devil Jacket has also enjoyed a surprising number of straight-out-of-the box musical perks. Megadeth's Dave Mustaine hand-picked the group to add a song to the

FULL DEVIL JACKET

PAYING THEIR DUES

BY JOHN BRYANT

unique delta-flavored musical hybrid that would later inspire the likes of Robert Johnson and Howlin' Wolf, who correspondingly would prove to be major influences on such acts as Led Zeppelin and the Rolling Stones. For more than 40 years, Mississippi delta blues have served as the foundational cornerstone upon which the hard rock empire has been constructed. And while for decades British blues boys, and American metal heads have tried to capture the primal essence of the blues, it seems that only a band steeped in the life, traditions and attitudes of the delta region can still deliver those musical goods in style.

Take for example a young band called Full Devil Jacket, a five man riff machine that's called the deep south home from the day they were born. Raised in Tennessee, just a stone's throw from where the blues first came to fruition, vocalist Josh Brown, guitarist Jonathan Montoya, bassist Kevin Bebout, guitarist Mike Reaves and drummer Keith Foster have always seemed to have an innate feel for the power, mysticism and magic housed within the blues' evil ways. But rather than just delivering up their own version of time-honored blues traditions, as shown on their uniquely titled debut EP, **A Wax Box To Put You Frankenstein Heads In**, these guys have decided to blow those traditions apart! Brutal, uncompromising and all-consuming would be just a few of the ways to describe Full Devil Jacket's full-throttle assault, and while at its heart their music still thrives on the basic energies of the blues, this is one band that seems intent on taking that hallowed musical form to previously uncharted rock and roll frontiers.

"When you grow up where we did, and have a love of rock and roll, you also grow up with a love for the blues," Montoya

of some deal between good and evil."

Full Devil Jacket has been waging their musical war of good vs. evil since 1995, when band founders Foster and Reaves added Brown to their budding lineup. Within months the group's roster was completed and the freshly-anointed unit soon hit the notorious Southern club circuit where they slowly started building a sizable following. One of their stops included a Tampa showcase for a local radio station—a performance that happened to be caught by a major label executive. Soon the band had signed a record deal, but instead of going right into the studio to lay down

Megamen's *Extra Value* CD. In addition, keep an eye out for FDJ's track on the new **Heavy Metal II** soundtrack. And if all that wasn't enough, the band's first full-length album should be hitting record store shelves within the next month. Not bad for a bunch of wild-eyed Southern boys with a decidedly strange name.

"The band's name comes from the song *Full Devil Jacket* that Josh wrote," Montoya said. "It's about questioning your spirituality and where you're at in life. But we also like the fact that it has a different meaning to everyone who hears it."



Full Devil Jacket:
"There's a psychedelic, voodoo vibe in what we do."

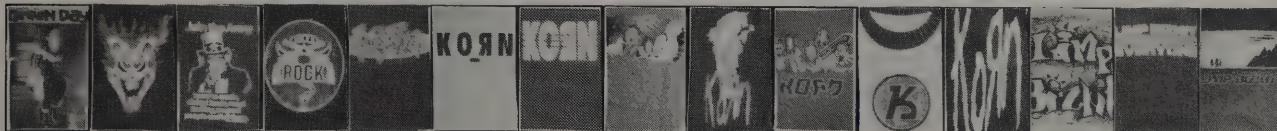
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JZ831 BLINK 182, Gargoyle	JE380 LIMP BIZKIT, Limp Lager	JE332 NIRVANA, Sketchbook	JH367 ROB ZOMBIE, Dragula (*)
JZ966 BLINK 182, Sluts/group	JE486 LIMP BIZKIT, group	JE428 NIRVANA, Sliver	JI400 WHITE ZOMBIE, Group [L]
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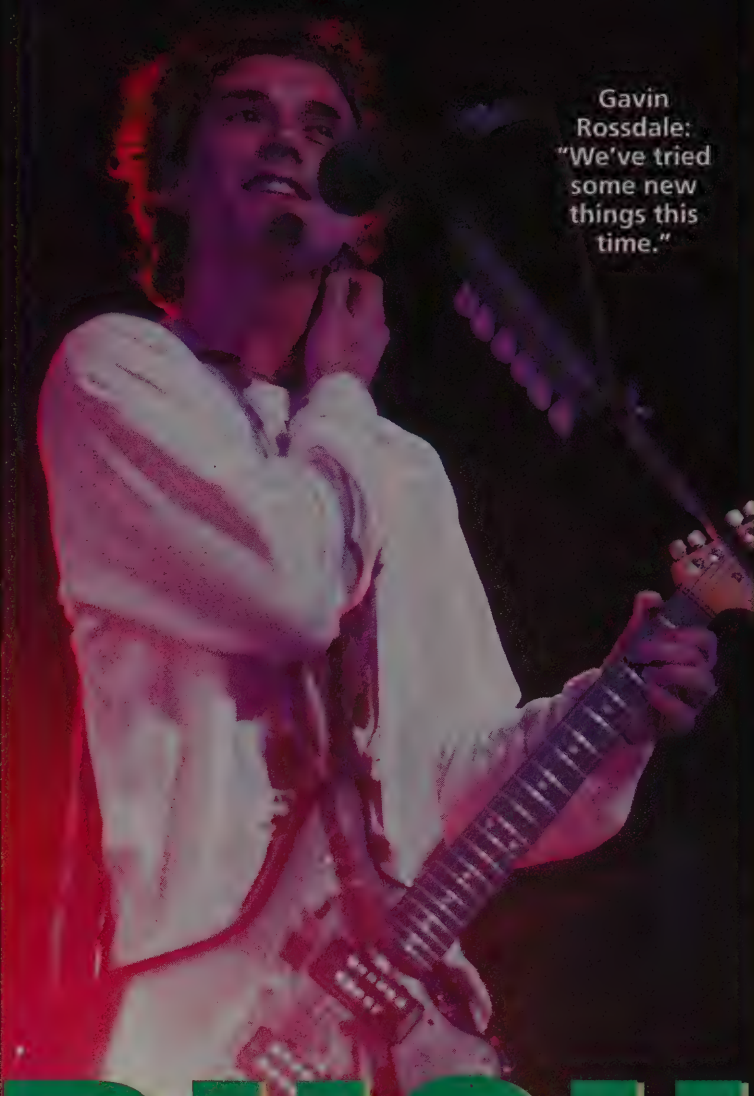
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Passion. Perhaps no other word better describes the emotive qualities that have so quickly and permanently endeared Bush to the hearts of their faithful followers. Passion fills their music. It fills their lyrics. It apparently fills their lives. And, not so matter-of-factly, it fills the words of those who cover the latest doings of this British-based foursome for a living. You see, passion can run both ways; love is passion's positive elixir... while hate is a passion culled from an entirely different spectrum. During their five year reign at the top of the rock roost, vocalist Gavin Rossdale, guitarist Nigel Pulsford, bassist Dave Parsons and drummer Robin Goodridge, have deftly brought to a boil the passion pots on both sides of that line. Their emotive odes have continually stirred the souls of their devoted fanbase, while quite often simultaneously turning the stomachs of the more jaded members of rock and roll society. Quite simply to many members of the rock and roll media, Bush is a band you either love... or one you hate.

As proven on their latest release, **The Science Of Things**, these Bush babes possess a singular quality when it comes to drawing the passions out of all who come in contact with their musical offerings. While they have now clearly emerged as one of the rock form's ultimate objects of love/hate, the fact remains that no matter how one may choose to view this London-based group, their music remains among the most listened-to of this decade. Bush's two previous album, **Sixteen Stone** and **Razorblade**



Gavin Rossdale:
"We've tried some new things this time."

Suitcase, have now sold a combined total in excess of six million copies, and their current world tour ranks as one of the year's top-grossing and most eagerly anticipated events. But despite their on-going success, a myriad of argument-inducing questions about Bush remain: Are they truly "significant" contributors to the musical ambiance of the turn-of-the-Millennium rock world? Has Rossdale's pin-up boy good looks managed to supersede his group's artistic accomplishments? And despite their continued chart-topping status, is Bush truly geared for a long-term run in the rock and roll spotlight?

"Where do you want me to begin?" joked Parsons when asked a few of the above queries in rapid-fire order. "I believe that we can keep going for a long while. I can't guarantee that it will be at the same level of commercial acceptance that we have now, but that's not really for me to say. That's up to the fans who buy the albums. We played in clubs before all this began to happen, and I'm sure we'd be willing to do it again at some point, if need be. But at this particular moment, that's not on our minds. We're in the midst of a wonderful tour, on which we're playing very well. From there we'll gladly let the chips fall where they may."

Certainly those chips have fallen in a continually winning pattern for Bush since the moment their debut single, *Everything Zen*, first hit the airwaves in mid 1995. Since then, a seemingly endless succession of chart-topping, award-winning tunes have sped forth from the band's

BUSH STIRRING PASSIONS

BY WINSTON CUMMINGS

collective pen, including the likes of *Glycerine*, *Come Down*, *Swallowed* and their latest, *The Chemicals Between Us*. The sum total of their achievements have served to propel this unit to the pinnacle of international acclaim—in the process making them the single most successful British hard rock band since that nation's halcyon rock and roll days of the mid-'80s. Though they still occasionally run into harsh criticism for appearing to rely too heavily on a variety of American musical influences—especially the incendiary early-'90s *Sounds Of Seattle*—the members of Bush themselves strongly believe that with each passing day, and each passing album, their own unique musical personality moves more to the fore.

"Isn't it silly that we still have to defend our music?" Goodridge asked. "If you don't like it, that fine. If you do like it, that's even better. But it seems that only a very small percentage of those who are familiar with us seem caught up on our influences, yet that somehow remains part of the story. I don't believe the people who buy our albums or come to our shows really care about such things. They seem well prepared to accept us for who and what we are. That's all any band can ask for."

It may well be true that it is only a few misguided souls in the media that continue to focus so sharply on the supposedly limited artistic content of Bush's music. The millions of fans around the world who flock so religiously to the band's cause have apparently no interest in getting caught up in some absent-minded debate concerning what influences from rock's past may be rearing their heads within the context of Bush's musical output. For them, Rosedale's rugged vocal timbre, Pulsford's pulsating lead lines and the group's thought-provoking lyrical forays are more than enough to induce a mild case of rock and roll euphoria—the likes of which have rarely been seen in these quixotic cultural times. Not quite alternative, not exactly heavy metal and cer-

tainly not power pop, as shown throughout **The Science Of Things**, Bush's music falls into an exciting artistic domain all its own. And while such a distinction may annoy some who wish to continually pigeonhole the band's efforts, for their fans, the group's uniqueness has come to symbolize Bush's badge of musical courage.

"In all honesty, I don't think there's really anything else out there quite like us," Parsons explained. "Certainly in England we stand out from the crowd—and that hasn't always been good for us. Some of the other musicians back home feel we're pandering to American tastes, whatever that means. All I know is that we play the music that we feel in our

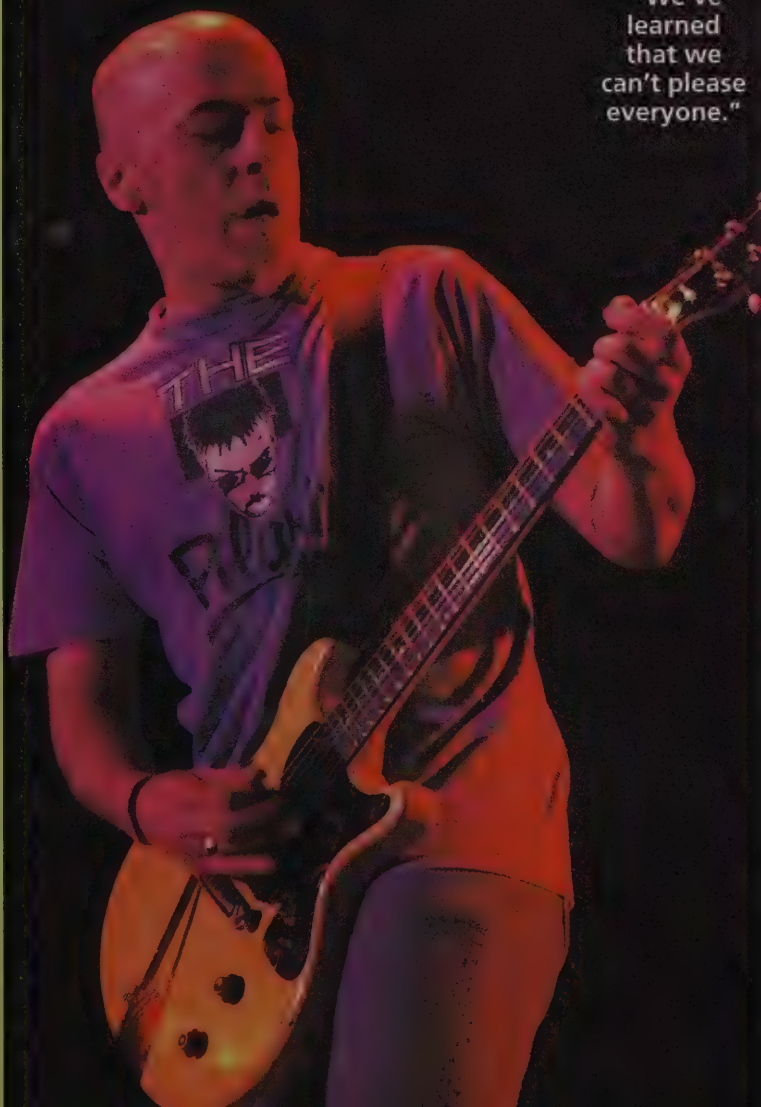
hearts. We've all always been fans of rock and roll from the Beatles onward, and if some of those influences do come through, perhaps we should be very proud of that."

Indeed, no one has ever speculated that a rock and roll band need reinvent the wheel in order to succeed, and Bush's ability to homogenize a variety of styles into their own may be among their strongest assets. When one combines the musical panache again on display throughout **The Science Of Things** with their strong stage presence and Rosedale's headline-grabbing looks, the reasons for Bush's success become eminently clear. Now with three successful albums under their belts, Bush is more confident than ever that its stay atop the rock world will be a long and memorable one. These London lads have shown that they've got the smarts, savvy and songs to remain a vital cog in the rock and roll machine for years and years to come.

"We've learned that no matter what you do you really can't please everyone," Pulsford said. "We've also come to understand the surprising lesson that the more successful you become, the bigger target you become. But it never has bothered us. We've learned to just soak it all in and enjoy it as best as possible."

"If you DON'T like our MUSIC, that's fine. If you DO, that's even BETTER."

Nigel Pulsford:
"We've learned that we can't please everyone."



SLIPKNOT

TERROR IN THE HEARTLAND

BY BRIAN WHITAKER

In the rock and roll world—a place where the unusual is expected and the outrageous is often considered passe—it takes a very special band to really make people sit up and take notice. That's exactly what the outfit known as Slipknot has managed to accomplish over the last year, ever since their self-titled debut disc first introduced this decidedly different, Iowa-based unit to the constituents of the metal world. But what really put Sid Wilson, Joey Jordison, Paul Gray, Chris Fehn, Jim Root, Craig Jones, Shawn Crahan, Mick Thomson and Corey Taylor (or their alter-egos, known simply as 0,1,2,3,4,5,6,7 and 8) on the rock and roll map was their string of eye-opening performances at last summer's Ozzfest—a tour that they threatened to steal right out from under the retiring headliners, Black Sabbath.

But stealing the show, and overwhelming fans with the utterly bizarre nature of their sight and sound stage spectacle is apparently all just in a good day's work for the members of Slipknot. It's now been that way for nearly five years for this singularly sensational nine-man army of musical mutants who choose to entertain their fast-growing fan base while dressed in industrial overalls and an array of horrific, self-made masks. But while their faces may be hidden from the prying eyes of the music scene, their music and their attitude most definitely are not. By presenting a sound that is a bastardized synthesis of heavy metal, hip-hop, techno-babble and wall-of-sound craziness, Slipknot has emerged as one of the most surprising success stories of the New Millennium.

"Everything we do—the way we play, the way we dress on stage—is an extension of our personalities," Crahan said. "Everybody's got sort of a tweaked, demented way about themselves, and that's reflected in the masks—we just alter them over time. It feels really, really good when we wear our masks for an hour, and then get the chance to take them off. The first thing we all say is, 'God, what a relief!' But we always seem to put 'em back on after the show when we walk

around the place—it's the way we feel most comfortable when we're at a show."

So exactly how did Slipknot manage to slip out of the oft-restrictive grasp of their Midwestern upbringing and emerge full-blown on the turn-of-the-century rock and roll world? Like many music industry success stories, it's a tale filled with the customary twists and turns, as well as the required dose of pure luck. But in the case of Slipknot, there was clearly more to it than just being the

"Our goal has always been to create something totally unlike anything else out there."

right band in the right place at the right time—there was the melding of the group's diverse members into the unified musical "family" that seems to share a single thought, attitude and approach. Indeed, when the members of Slipknot put on their admittedly strange stage garb, it's as if they begin thinking and acting as a single living, breathing entity, and it is that quality of unification that the band members themselves believe is the most important factor in establishing their special identity.

"Our whole goal from the very start was to create something that was totally unlike anything else that was going on out there," Crahan explained. "As far as we're concerned, we want to give you something that really sticks with you, something you're gonna have to see to believe."

Even those who have been lucky enough to experience Slipknot's exotic live show firsthand have often found themselves wandering away afterward muttering sweet nothings to themselves. That is the kind of impact this band's multi-dimensional presentations

can have upon even the most jaded, been-there, done-that rock and roll veteran. It's all part of Slipknot's plan to revolutionize the entire rock world, a plan that has been in effect ever since their debut EP, **Mate, Feed, Kill, Repeat**, emerged back in 1996. While that disc created only a few ripples through the rock underground, the album did manage to catch the attention of noted producer Ross Robinson, who quickly moved in to land the band a recording contract. Soon after, the nine-man unit had sojourned from the corn-fed environs of Iowa to the beach-blondie vibe of Malibu, CA in order to begin working with Robinson on the material that would eventually emerge as **Slipknot**. Blending the raw power of such tracks as *Sic* and *Surfacing* with the creepy-crawly ambiance of *Wait And Bleed* and *Prosthetics*, the group soon began to realize that they had created a sound that exceeded even their own harsh criterion for being unlike anything else ever heard by the ears of mortal man.

"When you're working with nine musicians in the studio, it might seem like there would be too much going on," Crahan said. "But that's the way it is with us. We're all so totally reliant on each other to make this band work. If any one of us—even the DJ—isn't there for even one rehearsal or session, the sound just isn't the same. Without even one person there's something really missing. We've learned that it's the little things that make our songs magical."

As strong as the **Slipknot** disc is, however, it wasn't until the band exposed themselves (figuratively, of course) to the metal masses at Ozzfest '99 that the true magic of the 'Knot crew began to be realized. On stage, with 30,000 pairs of eyes focused on their every move, the Slipknot brigade managed to weave a web of metallic mayhem, mixing their quixotic, industrial-strength rhythms with their surprisingly accessible song structures. But despite the standing ovations that they received night-in and night-out along the Ozzfest trail, and despite the flood of positive reviews that have steamed their way over the last year, one haunting question still remains shrouding the members of Slipknot like a London fog: What the heck do their various assigned numbers actually mean?

"Everybody just kind of fell into a number," Crahan said. "They signify different things to each of us—for some of us it's our lucky number, for others it's a representation of something else. But what's really strange is that from the moment we decided to take on a number and attach it to the sleeve of our overalls, none of us have argued about who would get which number. We each chose a different one without consulting anyone else—it was incredible. Those are more than numbers, they're extensions of who each of us are."



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The members of Sevendust exude what might best be termed a quiet confidence. They know they're good. They know they've got what it takes to make a major mark on the Y2K rock scene. And they know that the eyes of the rock world are now squarely focused upon their every word, deed and action. Yet one would be hard pressed to get Lajon Witherspoon, Clint Lowery, Morgan Rose, John Connolly and Vince Hornsby to openly discuss the details concerning their rapid ascension up the hard rock ladder of success. Unlike some other contemporary acts like Limp Bizkit, who appear only too happy to regale anyone within ear-shot about the details of their latest rock and roll exploits, Sevendust is clearly one of those classic bands that would much prefer to let their music do the talkin' for them.

"I think we all feel a little self-conscious about telling everyone how 'great' we are," Witherspoon said with a smile. "That's up to the fans to decide. If they like what we do, then I guess they think we're good. If they don't like it, then no matter what we say, and how loudly we say it, it's not gonna make any difference."

These days it certainly seems as if a lot of people are listening to Sevendust—and damn if they aren't liking each and every bit of what they're hearing. The band's self-titled initial offering attained gold sales status last year, in the process producing such hits as *Too Close To Hate* and *Black*. This Atlanta-based quintet's second disc, *Home*, made a rather startling "Top 10" chart debut upon its release last September, and tickets for their fall American tour proved to be one of the season's hottest items. Indeed it seems as if these

Dust busters are on the brink of solidifying their reputation as one of the biggest, baddest, boldest hard rock acts to have hit the scene in years!

"In a lot of ways the first album was an introduction," said Lowery. "We were kind of being led around by the people we were working with, and we were just happy to be there. This time we approached the whole project with a lot more confidence and a lot more focus. We knew what worked and what didn't... at least for the most part. So when we began writing and recording, our whole approach was a little different. We knew what we wanted to do, and we had a pretty good idea about how we wanted to get it done."

There's no question that on any number of levels the material featured on *Home* represents a quantum leap forward for Sevendust in terms of both style and sub-

stance. On such tunes as *Denial* and *Grasp*, it seems as if the band has taken their entire approach to the next plateau, simultaneously making their material heavier, funkier and more melodic—far from an easy task, even for a group as talented as this one. But according to Witherspoon, little of this musical growth came about by accident. The time they spent on the road—including their own headlining tour and a headline-grabbing stint at *Ozzfest*

signed, so they're five years old now. We've grown so much in that time—and you can hear it."

Ironically, just as their fame begins to spread on a world-wide basis, a major nemesis has emerged on Sevendust's horizon... near-constant comparisons to the current king of the hard rock hill, Korn. Admittedly, the blend of rap and metal elements that have continually served as the foundation of Sevendust's musical attack have also served to catapult the Kornsters to the very top of the rock pile. But to many ears, any and all comparisons should end right there. Somewhat ironically, while the Dusters have heard (and heard often) the assertions that they've liberally "borrowed" from the Korn book of rock and roll tricks, they seem as if they've now deliberately courted further controversy by hiring Korn's **Follow The Leader** engineer, Toby Wright, to serve as the producer for *Home*.

"To be honest, we've always admired Toby for a lot of reasons, it wasn't really anything he's done with Korn," Lowery said. "We loved his work with Alice In Chains, for instance. There's a band that had a deserved reputation for being very heavy, but they also had a lot of very tuneful moments as well. That's what really appealed to us. There are a lot more melodic moments on this album, and Toby helped capture all of that."

So with a hit album on their hands, a major international tour already underway, and the undivided attention of the entire rock world seemingly waiting at their fingertips, one would be hard pressed to find

any fault with the New Millennium world that faces Sevendust. Indeed this is a band clicking on all musical cylinders,

and if things fall in just the right manner, before the year is out they may find themselves as the new leaders of the rock and roll pack. And though fame and fortune are understandably important to these still-hungry rockers, it is gaining and maintaining the respect of their fans and of their peers that may well end up being Sevendust's greatest accomplishment.

"That's what a second album is supposed to do," Witherspoon said. "If you can produce a second album that takes some of the ideas that you originally presented and take them to the next level, then you've accomplished something important. That way you show everyone that whatever you accomplished the first time wasn't a fluke. We want to show that we belong—and that we intend on hangin' around makin' some serious noise for a long, long time to come."

SEVENDUST

MAKIN' BIG NOISE

BY STEVE JOHNSON

"We all feel a little self-conscious about telling everyone how 'great' we are."

'98—had the net effect of bringing the band a new-found confidence in their decidedly-off-center hard rock approach. Thus when they entered Massachusetts' Longview Farm Studios last summer to begin work on their latest disc, they felt primed and ready to take their unique modern metal stylings to heights that neither the band nor their fans had previously imagined.

"When you spend nearly two years together on the road a number of things happen," Witherspoon said. "First, you grow as a band; you get tighter and better. Second, you grow tighter as friends; you become a family and the band becomes your home. All of those things came together when we recorded *Home*. It felt so good to write new material and record new songs. Some of the things on the first album had been written two or three years before we eventually got



LAJON
HIT PARADER

"We do what we believe in, and nothing else."



BY P.J. MERKLE

On stage and off, the members of Rammstein present what might best be termed an imposing facade. Vocalist Till Lindemann towers above all who surround him, keyboardist Flake glowers at friend and foe alike, while guitarists Richard Kruspe and Paul Landers power the sound of these Teutonic terrors with their unrelenting six-string attack. Due to their decidedly different bent on the rock scene—and due to the fact that their look and sound can scare the bejesus out of you at a moment's notice—in the span of just two years this German sextet (which also features drummer Christophe Schneider and bassist Oliver Riedel) has risen from relative State-side obscurity to a position of true prominence in the heavy metal world. Undeniably, the no-nonsense image that Rammstein projects has quickly earned the respect, and the fear, of virtually everyone who encounters them.

Image and attitude isn't the be-all and end-all of the Rammstein experience, however. At heart, these self-proclaimed "horror romanticists" just so happen to be an incredibly exciting, totally original and amazingly inventive rock and roll band. Their creative use of a quixotic array of bells, blips and beeps to offset and enhance their go-for-the-throat, megadecibel musical outings have made them stand out like a sore thumb amid the cookie-cutter rap/metal merchants that are proliferating on the late '90s rock circuit. Thanks to the breakout success of their most recent studio disc, *Sehnsucht*, and the chart-topping status of their current in-concert collection, *Live Aus Berlin*—as well as their headline-grabbing involvement in the 1998 *Family Values* tour—Rammstein now find themselves as one of the most recognizable and successful hard rock bands in the world.

Perhaps most amazingly, they've managed to accomplish all of their recent success without sacrificing any of their cultural and musical integrity. They still sing (and conduct interviews) only in German. They

still play a brand of highly-charged, Euro-techno-metal that's guaranteed to send chills down the spines of the more sensitive members of the contemporary music community. They still light *themselves* on fire during their nightly on-stage pyrotechnic displays. Despite the fact that many American media scribes predicted a quick demise for this unit due to their avowed unwillingness to conform to perceived State-side "standards," it seems quite apparent that these Berlin natives will have the last laugh on everyone. Indeed, Rammstein may well be the most unusual hard rock band currently inhabiting Planet Earth, and in a musical domain filled by sundry freaks, geeks and weirdos that's certainly saying something!

"When we tour America, so many people try to describe what we do and try to analyze it," Flake said. "We don't understand why they do that—they should just accept it for what it is. America seems to need to place things into convenient packages that they can relate to. We don't fit into any of those packages. Rammstein isn't like any other band, and we're not trying to sound or look like any other band. We are Rammstein."

PHOTO: FRANK FORCINO

Unquestionably, Rammstein is Rammstein—and no other band on the current music scene seems either willing or capable of filling this band's fright-night role in the hard rock universe. Success has come quickly and it's come in an extra-large dose for this "ramming stone," but already some have begun to question whether the band's success is due more to their quirky "novelty" than to their true rock and roll acumen. What happens, these skeptics ask, when that novelty begins to wear off? What happens when teen-aged American guys decide they actually want to understand what their favorite band is singing about—even if that is a somewhat misguided notion in the scream-until-your-ears-bleed domain of heavy metal?

While the members of Rammstein have already heard such questions many times before, they still don't see the need to have ready-made answers for any of them. In fact, they apparently haven't even taken the time to consider the consequences of any potential State-side backlash against the arrogantly Aryan ways they come across in their music and through the press. In all honesty, since these guys never truly sought out American success in the first place, any sudden change in their commercial fortunes on this side of the Atlantic would probably be treated with all the severity of a lost paper clip.

"We enjoyed playing in America," Lindemann stated. "But as we traveled around we were very surprised to realize how different parts of your country are. In Europe it's not like that. In America, what one city likes is not necessarily what another city likes. It's strange. But we didn't try to make America understand us or like us. They had to accept us for what we are. It's rewarding that it seems as if many of them have."

Despite their steadfast refusal to admit it, it would seem evident that the wonders of the American landscape have had at least some small impact on the day-to-day perspectives of the Rammstein brigade. After all, having grown up behind The Wall in communist-era Berlin, experiencing all-you-can-eat buffets, all-you-can-buy shopping malls and all-you-can-earn concert extravaganzas for the first time would tend to warp anyone's sense of reality just a little bit. But, you've got to give these guys credit, as shown throughout their **Live Aus Berlin** disc—as well as on its accompanying home video—these rockers remain as staunchly Teutonic as ever. Yet one must

wonder if the myriad of experiences and influences that have crept into Rammstein's once-sheltered world over the last two years won't begin to rear their ugly heads when the band next enters the recording studio.

"That's gonna be very interesting," said a long-time Rammstein supporter. "They grew up in a very closed society—and their look, sound and attitude reflects that upbringing. But now they're being exposed to the entire world—and at the

same time the world is being exposed to them. There's got to be something that rubs off. I'm not saying that they're gonna start crooning in English on their next album, but things might be a little different. They'll still be Rammstein, that's for certain, but it might be Rammstein with a twist."



"We don't have to prove anything to anyone."

PHOTO: FX IMAGES

As Charles Dickens may have said if he were a rock and roll scribe operating in the year 2000—these are the best of times, these are the worst of times for Marilyn Manson. Only a year ago heralded as the “savior” of the hard rock form following the release of **Mechanical Animals**, this continually controversial, ambiguously androgynous, semi-Satanic cultural force has suddenly found himself struggling to regain his platinum-coated foothold on rock’s

MTV—the folks who helped break the Manson phenomenon during his **Smells Like Children** and **Antichrist Superstar** eras—no longer instantly respond to his beck and call. In fact, it seems that in any number of music industry circles Manson’s outrage-for-outrage’s sake brand of theatrical schtick has grown more than a bit passe. Indeed, in the minds of many, Manson’s era of heavy metal dominance has already come to an abrupt end, leaving this wild-eyed rocker

become both MM’s greatest claim to fame, and his achilles heel.

“The live album can only capture an element of what we do,” Manson said. “Obviously there’s so much happening visually, that an album can’t hope to present that. So this disc allows the focus to be on the music, and I think that maybe some people will finally begin to give us some credit for being what we are—a band that writes and performs some really good songs.”



Manson welcomes us to his freak show.

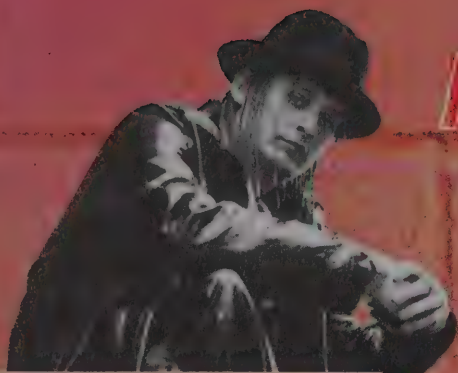
upper echelon. While his **MA** collection eventually crossed the desired “million sold” barrier, and his tour managed to pack arenas from coast to coast, it seems quite apparent that some of the luster has begun to fade from Manson’s historic run at rock and roll history.

No longer is he the cover boy of countless magazines, nor is he still the prime target of every media-watchdog and conservative action group on God’s green earth. Even the ever-savvy forces at

BY ERIC MCCULLOUGH

more than a bit puzzled about what his next artistic step should be. But none of that has stopped the Manson Gang (which also features bassist Twiggy Ramirez, keyboardist Madonna Wayne Gacy, drummer Ginger Fish and guitarist John5) from forging ahead with a new live album, **The Last Tour On Earth**, that captures much of the on-stage insanity that has apparently

So how will the rock world react to Manson as we all boldly set out into a new millennium? Will today’s Generation X-cess crowd—a group more attuned to the rap/metal charges of Korn and Sevendust than to MM’s special brand of musical insanity—once again begin to respond favorably to Manson’s Pied-Piperesque rock and roll call? Quite simply, can Manson regain his footing and reestablish his position of hard rock dominance before



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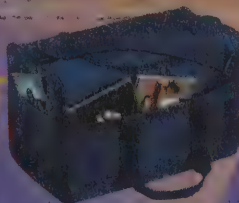
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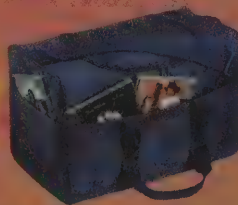
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the combined weight of industry pressures and cultural biases serve to permanently drag him down? Somewhat surprisingly, for his part Manson seems rather unperturbed by any of this. He remains characteristically calm, cool and collected, at times almost appearing aloof from the slings and arrows of current public sentiment. Clearly, in his heart-of-hearts Mr. M still believes he is only one hit song, and one great album away from being bigger than ever.

"I know I still have a lot to prove," he said. "Not necessarily to myself—but to a lot of other people. I was placed up on a pedestal by some, and it's become time for me to deliver. Either I will, and everything will be great, or I won't. Either way I can deal with it."

To the pleasure of many and the consternation of some, **The Last Tour On Earth** has already proven to be a strong

insider. "Maybe the 'goth' period has moved on, but Manson's antisocial stance and appearance still hold major appeal for a lot of people out there. I think a lot of fans were surprised that his last album didn't sell better than it did, and I believe a lot of those same people have already flocked out to buy the live one. As long as he's around, Manson will be an important force in rock and roll—a force that some may envy, and some may fear."

With his live disc providing some much-needed career impetus, the ques-

tion of **Antichrist Superstar**, with Manson choosing to stake out on his own with **Mechanical Animals**. While that album was viewed by many as a far more "accessible" disc with its preponderance of Kiss-meets-Bowie sounding tunes, many fans still long for the more experimental sound that Reznor had helped Manson forge. Unfortunately, Manson has made it rather clear that he has no interest in working with Reznor again, but the ever-sharp Mr. M also knows that his next career step may be his most important one ever, and he will

"THE LIVE ALBUM IS OUR GREATEST ELEMENT OF WHAT WE DO"

commercial package from Manson. At a time when "live" albums are mostly considered throw-away product used to provide a major act more time between new studio releases, MM's in-concert collection has quickly shown itself to be a rather special presentation. Featuring an array of stellar tunes ranging from recent hits like *The Dope Show* to "classic" Manson moments like *The Beautiful People*, the live collection serves as a reaffirmation of one basic fact—that underneath his often hideous makeup, his ass-bearing wardrobe and his unholier-than-thou persona, beats the heart of a true rock and roll animal. Make no mistake about it, while he may be a master showman, as well as a master manipulator of the media, Manson's greatest strength clearly remains his ability to present cutting-edge rock and roll tunes that in many cases manage to express the hidden fears within all of us.

"Marilyn Manson is still very much in-tune with a large segment of America's youth," stated a noted rock industry



Marilyn Manson:
"We are a very
visual band—but
now the focus can
be on the songs."

tion now becomes one of where Manson goes next. Many supporters hope that he will decide to reunite at some point in the near future with long-time mentor Trent Reznor, the man who many believe served as the behind-the-scenes brains (as executive producer) for the Manson phenomenon of the late-'90s. As most long-time fans already know, there was a major falling out between the Manson/Reznor creative team shortly after the completion

certainly do everything in his still-considerable power to make sure it's a step that takes him straight back to the top.

"I don't know if it's likely, but I could see Trent and Manson working together again," our source said. "After all, Reznor still owns Manson's record label. They're both extremely bright people, and perhaps they'll realize that even a loosely-structured alliance might be best for all involved. It should be fascinating to see what happens next."

The Year Of Limp Bizkit

No one even remotely familiar with the workings of the contemporary music scene can deny that Limp Bizkit has taken the hard rock world by storm. Their albums, like 1997's **Three Dollar Bill, Y'all**, and 1999's **Significant Other**, sell millions of copies. Their tours, like last fall's Family Values outing, pack arenas around the world. And their videos for such songs as *Nookie* light up MTV playlists and win countless industry awards. Indeed, there seems to be little doubt that Fred Durst (vocals), Wes Borland (guitar), DJ Lethal (turntable), John Otto (Drums) and Sam Rivers (bass) have entered rock's upper echelon on a platinum-coated carpet. Everything they do, every word they say, every song they record becomes instant front-page news in a variety of rock rags all seemingly designed to chronicle every aspect of the Bizkit's rise to fame. With all that in mind, we recently hooked up with John Otto to learn all we could about the inner-working of the LB rock and roll machine.

LIMP BIZKIT

HARD AS A ROCK

BY PETER GIBSON

Hit Parader: Has all of Limp Bizkit's success had a major impact on the band?

John Otto: We're still the same kind of guys we've always been. When you're as busy as we've been, there really isn't that much of a chance to think about any of the stuff that's happened to us. Of course, we aware of it, and we see it every time we go on stage. Things are wild! They're great! But we haven't had the time to really start thinking about ways that our lives may have changed.

HP: Was there a moment when you guys suddenly realized that Limp Bizkit was happening?

JO: Absolutely. When we started out on our first headlining tour we kinda looked around at one another and said, 'What's goin' on here?' We suddenly realized that we were the ones who the people were coming to see, and that was an awesome feeling. When you've been a rock and roll fan all your life, when you're up there and you're the center of attention, it's a great feeling. That was the moment when I realized that all the hard work and all the effort we had put into this band over the last few years was really beginning to pay off.

HP: So tell us what it was like recording **Significant Other**? Was there more pressure on you this time?

JO: I guess there was, but I don't think it really had much of an impact on us. When we get together and play, we don't think about albums sales or anything important like that. We focus on having a good time and making sure that kind of attitude comes across in the music. So I don't think there really was

that much pressure. I guess when your first album sells more than a million copies there are some expectations people have for you, but we don't let that get to us at all.

HP: There's so much intensity in the new music. That's got to be tough on a drummer.

JO: Hey man, it is. It's so physical. I come off of stage totally drained every night. But I love that feeling. It's funny, I get so into what we're doing that I find that I accidentally hit myself in the face with my drum sticks as I

play. So while some drummers end up with blisters and things like that, my problem is that I've got to go get stitches from hitting myself by accident.

HP: How exciting was it to headline Family Values?

JO: It was the best. It was great going out last year with Korn, but being the headliners was even better because we got to pick a lot of the acts who were gonna be out on the road with us.

It's nice when you can have people you like and respect on tour with you, so bands like Staind and Filter were perfect—and that's great because we love their music. It's all just so cool for us—the best time of our lives. It's all comin' together for us, and we couldn't be happier.

HP: Tell us a little about the kind of drum equipment you play on stage.

JO: I'm real lucky because I have the most kick-ass drum kit in the world. I work with the people at Orange County Drums &

Percussion, and those dudes can do anything! The stuff they build is totally awesome. A lot of people may not be that familiar with them at the moment, but they will be. Some of the best drummers in the world use their stuff—guys like Chad from 311 and the drummer in No Doubt. They're getting quite a big-time reputation, so I'm sure just about everyone will know about them in the near future.

HP: Is there one aspect of your drum set that you consider especially interesting?

JO: Maybe my snare drum. It's 20-ply thick. You know how cool that is? They have two-inch holes drilled into them and they can cut through anything. When you're playing on stage with a band like Limp Bizkit you really need to make some serious noise in order to be heard, and that snare really helps me do that.

HP: What about cymbals? Are you loyal to anyone in particular?

JO: Oh yeah, I love my Zildjians—they're the best, man. Nobody else comes close. I think just about all the good drummers play them, and I can understand why. After you play Zildjian, you don't even want to consider playing anything else.

HP: Who were some of the drummers that you listened to when you were first getting into rock and roll?

JO: Oh man, I listened to everybody. Anyone who played really heavy drums was my hero. I loved all the heavy metal stuff. I especially loved John Bonham of Led Zeppelin. The power that guy played with is totally overwhelming. I'm only 22, but I still dig that old Zeppelin stuff more than anything. But that's not to say that there aren't a lot of drummers today who are really good too. But the guys you listened to when you were a kid are the ones that always remain your biggest influence.

**"Everyone who
ever put me
down now
wants to hang
out and be
my friend."**



LIMP BIZKIT
HIT PARADER

The Year Of Limp Bizkit

When the quintessential image of a Rock Star filters through your ever-fertile imagination, who do you see prancing by your mind's eye? Maybe a strutting, preening Mick Jagger shaking his hips and wagging his lips? Perhaps a face-painted, bare-chested Paul Stanley extolling 25,000 frenzied fans? Or how about an outrageous Marilyn Manson creating new extremes of comic book excess? Whoever you may imagine as the ultimate rock star, it seems as if certain basic requirements are needed—a larger-than-life persona, a body with less than 2% body fat and a really cool head of hair.

Let's face it, with all that to consider, Fred Durst never should have had a snowball's chance in hades of making it as a big-time rock star. After all, this guy has made a quick career out of his man-of-the-people image, his less-than-Adonis physique and a hair style that is better left hidden under his ever-present red Yankees cap. But despite all of these apparent "liabilities," make no mistake about

LIMP BIZKIT

BEATING THE RAP

BY JOHN CARTER



Limp Bizkit: Their bold blend of rap and metal sounds has changed the face of Y2K rock.

one thing. As Y2K hits high gear, Limp Bizkit's effervescent frontman is fast emerging as one of this generation's biggest stars, a do-everything, always-in-control master of his domain that despite his admittedly pedestrian looks and occasionally minimal displays of talent has still somehow managed to get girls swooning and guys crooning from coast to coast. Now *that's* real star power!

"Yeah, it's cool," Durst said while sporting an ear-to-ear grin. "It's great now that a lot of people who tried to put me down—the people who always told me I'd never make it—now all want to hang out and be my friend. Hey, be real. It all reminds me of when we were first starting out. Back then, all these bands that were really into metal and didn't like us would really dog us about things. They'd get on us about

everything. But as soon as we started to get popular, all those bands started to look like us and dress like us. I understand that they're musicians and they want to get in with the 'in' thing, but you just gotta be real."

"We've done
a lot of
groundwork,
toured a
lot, dealt
with a lot
of crap."

Being "real" has certainly paid big dividends for Durst and his LB bandmates—Wes Borland, DJ Lethal, John Otto and Sam Rivers. In the short span of three years, this Jacksonville-based quintet has risen from virtual obscurity to become one of the true driving forces of the hard rock empire. Thanks to two successive multi-platinum albums, 1997's **Three Dollar Bill, Y'all** and their recent chart-topper, **Significant Other**, Limp Bizkit, along with the likes of their good friends in Korn, have helped incite a full-scale rock and

roll revolution, one that has taken the street-wise sensibilities of rap and merged them with the in-yer-face power of heavy metal. The results have not only meant over seven million albums sold for the Bizkit boys, it's meant all-out star treatment for Fred and his crew.

"We've been through so much in this band," Durst said. "There's been so much good stuff and so much crap too. But the bad things are important because they teach you a lot of things—especially about what to do and not to do in this business. We've had all the greedy people around us, and we've had all the people who just hang out to leech on to your success. But it's all part of the scene—we've dealt with it. Everything has just brought the five of us closer together; we're each other's 'significant other' because of everything we've been through."

The difficulties that Limp Bizkit have had to overcome along their path to glory have all only served to make their present success that much more entertaining. After you've spent time in jail, worked as a tattoo artist and worked in a park for skate-boarders (which all

PHOTO: JOE GIRON

PHOTO: FRANK FORCINO



**WES BORLAND
HIT PARADER**



FRED DURST
HIT PARADER

The Year Of Limp Bizkit

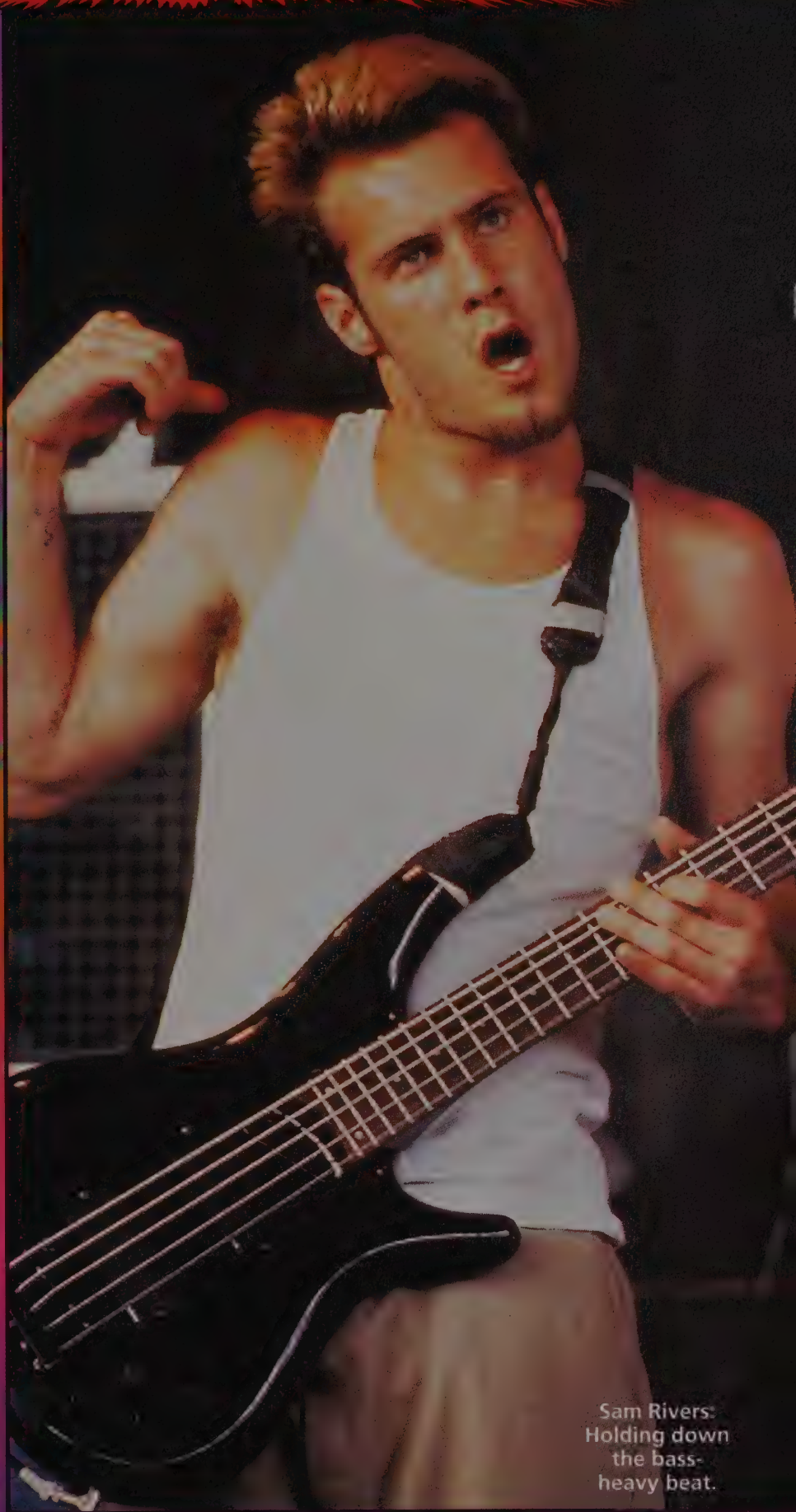
pretty much sum up Durst's pre-LB resume), you can't help but revel in every second of the kind of jaw-dropping, chart-topping success that this unit has enjoyed since they first hit the scene. But don't for one minute think that Durst and his musical cronies are taking *any* of this lying down. If anything, their incredible string of rock and roll victories have inspired these guys to strive for even greater heights.

Already there is talk of the band reentering the recording studio by early summer to have a new album out by year's end. And there are countless new developments for Durst in his "alternate" roles as a big time lable executive (he's a senior vice president at Interscope Records), a hot-shot producer (he recently finished working with Gold on their second album) and even a video and movie director (he just signed a deal to direct his first feature film). Where does he find the time and energy to do all of this, and *still* have the drive to get on stage and kick ass with the Bizkit boys every night? At times, even Fred isn't sure where his boundless determination comes from.

"I like to be inspired by people who work hard, and love what they do," he said. "I've come to believe that if you can do enough amazing things in your life—whether those things are films, videos, songs or music—you can become a legend, and you can have a real good influence on people. If you're really lucky, a lot of people will pick up on what you're doing, and they either want to work with you, or at least trip out on what you've done."

Now the logical question becomes whether or not Durst can hope to maintain his incredibly hectic lifestyle for the foreseeable future. Can he just keep goin'... and goin'... and goin' like some heavy-hop version of the Energizer Bunny? There are those within the music industry who take the view that Limp Bizkit is simply trying to grab all it can while the grabbing is still good—that, like every super-hot musical trend that's ever come down the rock and roll pike, eventually the fires that have fueled rap/metal's unprecedented rise up the sales charts will simply run out of steam. Of course, no one is willing to offer a guess as to when, where or how such a phenomenon is going to happen. And at least in the meantime we can all seemingly rest assured that Fred Durst and Limp Bizkit will continue to kick ass and take names later as few bands in rock history have ever done before. By the way, perhaps you're wondering if the vague notion that LB's run in the contemporary music spotlight may eventually come to an end actually bothers Durst? C'mon! Get real!!

"I'm just so full of confidence right now that nothing anyone could say or do could change the way I feel," he said. "I know that people love me now 'cause I got something to give 'em. That's the way it is, I know that. I can deal with it."



Sam Rivers:
Holding down
the bass-
heavy beat.

PHOTO: ANNAMARIE DISANTO

PHOTO: KRISTIN CALLAHAN

HIT PARADER 49

LIMP BIZKIT





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HIT HEAVY METAL

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PHOTO: GLENN LAFERMAN

HIT PARADER

A new Ben & Jerry's flavor? Slang for "mint condition?" A porn star? Nope to all of the above; Buckcherry just happen to be a good ol' fashioned rock and roll band, thank you very much. And if critics who have been clamoring for a new Guns 'N Roses record want to crown them king, then so be it.

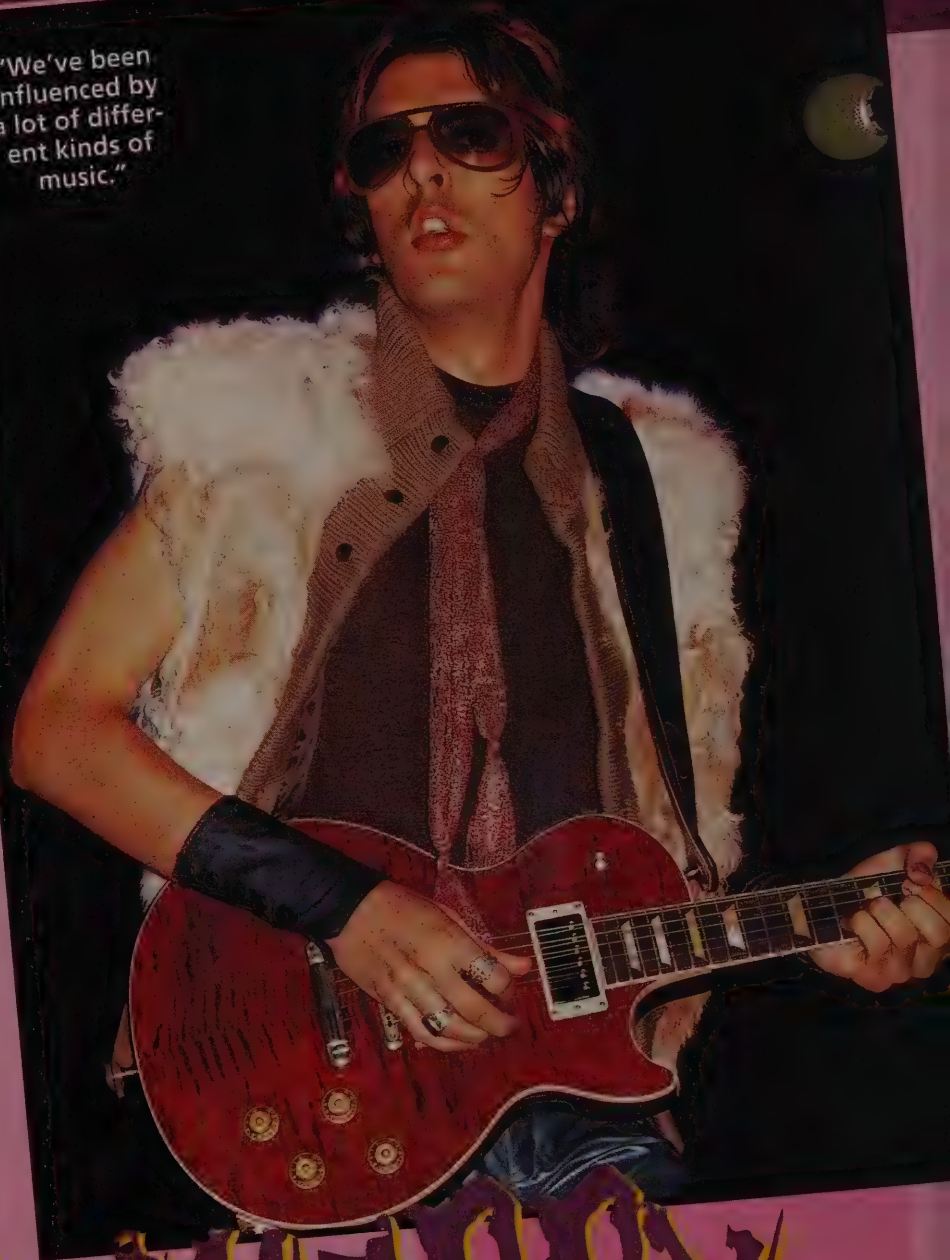
Buckcherry's self-titled debut disc kicks off in true G 'N R style, as a heavy hook sinks itself into a wriggly chorus in the frantic first cut and single, *Lit Up*. From there, the in-your-face attitude only escalates, with the occasional arm-around-your-girl anthem thrown in for good measure (*Check Your Head* and, arguably, the disc's strongest cut, *For The Movies*.)

Buckcherry is an auspicious debut. Since its release, the band has opened for Kiss over-seas. *Lit Up* proceeded to do exactly that on the Billboard Mainstream Rock Track Chart. (The fast-moving, though almost bluesy doozy of a chorus had the MTV censors in a frenzy for the accompanying video). Touring continued stateside with the likes of Fuel and Lenny Kravitz, and headlining gigs in Australia and Japan have been targeted for the future.

It is important to mention that the band has pretty much only been together for one year. Sure, Joshua Todd, the high-octane, heavily tattooed lead singer, has been writing with his equally-inked axeman, Keith Nelson, since '95. But a deal wasn't inked until 1998, the year they rounded out their cast with bassist J.B., drummer Devon Glenn, and San Jose transplant "Yogi." (All of this was going down in L.A., of course.)

Hit Parader recently spent some quality time with Todd to check his head:

"We've been influenced by a lot of different kinds of music."



BUCKCHERRY

ON THEIR WAY

HP: Gettin' a lot of praise these days, huh?

Joshua Todd: Yeah, slowly but surely. It didn't start out that way, though, I'll tell ya.

HP: Many critics have been likening you guys to Guns 'N Roses.

JT: I think that puts a lot of expectations on us. We're just a bunch of guys having a good time, really. I don't wanna have to think about all that

kinda stuff.

Even though that's a great band to be compared to, we're just trying to enjoy the ground level.

HP: I've even read that your guitar sound calls to mind vintage AC/DC. Any of these bands influences you guys?

BY VINNIE PENN

JT: I love AC/DC, but that's not what I grew up on. I think Keith has a lot more of the rock background. I grew up on punk rock, like bands like Sub-Humans and Black Flag. I've always listened to music when it's never been in style. I was living in Orange County, lis-

tening to Orange County punk rock, going to Long Beach to see bands like The Ramones, and then I'd go home at night when my sister wasn't around and sneak in her room to listen to her Billy Idol records. But, I couldn't tell anybody. I never even heard a Led Zeppelin or Metallica record until I was 17.

HP: And you wound up on the road with Kiss...

JT: Well, I listened to Kiss. The first guy I ever knew who played electric guitar — in the sixth grade — was a Kiss freak. I never really took to it at that point. I was into more aggressive, angrier music.

HP: Seems like everybody had at least one buddy who was a psycho Kiss fan.

JT: Yeah!

HP: That more aggressive music puts you into the MTV censors' headlights. How do you feel about the way *Lit Up* has

"We're just a bunch of guys having a good time."

been edited?

JT: How do I feel? Which edit — the radio, or the MTV edit?

HP: I saw the MTV edit. It seemed kinda pointless.

JT: They took out the whole hook. I wasn't happy about that, but we never thought *Lit Up* would get any kind of attention, never mind what it has been getting. So, we've been really overwhelmed and excited that it got on MTV at all, and that kids got to at least see what the band looks like and an impression of a live show. Maybe they can connect that with the radio.

HP: MTV can be unpredictable. The *Real World* gets away with so much...

JT: The rap videos are like soft porn!

HP: Maybe the video for *Lit Up* will wind up on one of MTV's countdown shows some day. "The Top 10 Most Edited Videos Of All Time!"

JT: I'm totally about the moment. I mean, we wanna make rock history, have a long career, and stay together making a lot of records. We just wanna put out records that we're happy with from beginning to end.

Joshua Todd:
"We've had a
lot of expecta-
tions placed
upon us."





**TRENT REZNOR
HIT PARADER**

For nearly four years, Trent Reznor had been laying low...really low. Nine Inch Nails' driving force had remained in virtual seclusion, hidden from friends, fans and band-mates, as he carefully put together the magical musical reactants that comprise his band's all-important new album, **The Fragile**. Throughout that lengthy period, the ever-sawwy Reznor realized that no longer would NIN be able to sneak up on the rock masses with their strange amalgam of modern technology and raw power. With the overwhelming success of their 1994 classic, **The Downward Spiral**, Reznor knew that he had finally attained superstar status within the alternative—and not-so-alternative—music community, and that the eyes of millions around the world would be squarely focused on his every move from then on.

Reznor's response to such pressure was somewhat predictable. This one-man-band went underground, keeping even his closest confidants at arm's length during the drawn-out, often tumultuous creative process that resulted in the emergence of **The Fragile** in November. Reznor slowly set about writing all of NIN's songs, playing virtually all the instruments, designing all the computer programs and singing all the vocals—while, at the same time, producing the music by himself. It was then, and only then, that he summoned in chosen members of his touring ensemble to add specific instrumental parts to certain songs. It is clearly understood by all involved that only one man fully comprehends the musical goals of Nine Inch Nails, and it is also understood that this band is unquestionably a dictatorship of the most totalitarian kind. Not only does Reznor control his musical world with an iron fist, quite often he's the only citizen of that world.

"Trent in the studio is unbelievable," stated former NIN guitarist Richard Patrick, who now fronts the popular band Filter. "There really isn't room for anyone else when he's in there. That's one of the reasons I left the band. We were recording **The Downward Spiral** at the time, and Trent called me in to contribute some guitar parts. But when I got there, what I was supposed to play was so limited, and so strictly preordained that I felt a bit stifled. I understood what Trent was doing, and I appreciate his technique—it's just not right for everybody."

While Reznor's studio technique may not please all of his associates, his special musical stylings have served to please a far larger audience than this Cleveland native could ever have imagined. Even Reznor himself was quick to admit during the band's early days, when **Pretty Hate Machine** was little more than a curiosity to the more adventurous segment of rock society, that Nine Inch Nails was something of an acquired taste. He believed that mass commercial acceptance was not to be the destiny of his unit—rather, that NIN was to wallow in rock's murky depths as a respected and feared counter-cultural voice for the nation's alienated youth. What Reznor never counted on, however, was the sheer number

of alienated teens that were out there, a generation with an outlook on life, love and prosperity as bleak as Reznor's own.

"My songs tend to express a specific sentiment," Reznor explained. "They're not designed to speak for others. That others can relate so well to what I'm saying is both very gratifying, and a little terrifying."

NINE INCH NAILS REZNOR ROARS BACK

BY GREG WILLIAMS

"There isn't room for anyone else when Trent is in the studio."

With his somewhat warped perspectives on modern American culture again on full display through such new tracks as *The Day The World Went Away* and *We're In This Together*, the rock world is abuzz with discussion concerning the unpredictable new directions in which Reznor has taken the NIN rock machine on this particular musical voyage. Certainly much the music featured on **The Fragile** is more edgy and powerful (if that is possible) than the material featured on NIN's much-lauded earlier efforts. But just as millions of fans around the world have anxiously awaited the arrival of this collection, many within the rock industry have noted that

there's been a major change in hard rock tastes since the last time Reznor dominated the charts back in '94. The eerie goth/industrial sounds favored by Reznor and his brain-child, Marilyn Manson, have been usurped by a legion of rap/metal practitioners, and many will watch with interest to see how, if and when NIN can again rally their troops into a full-scale commercial uprising.

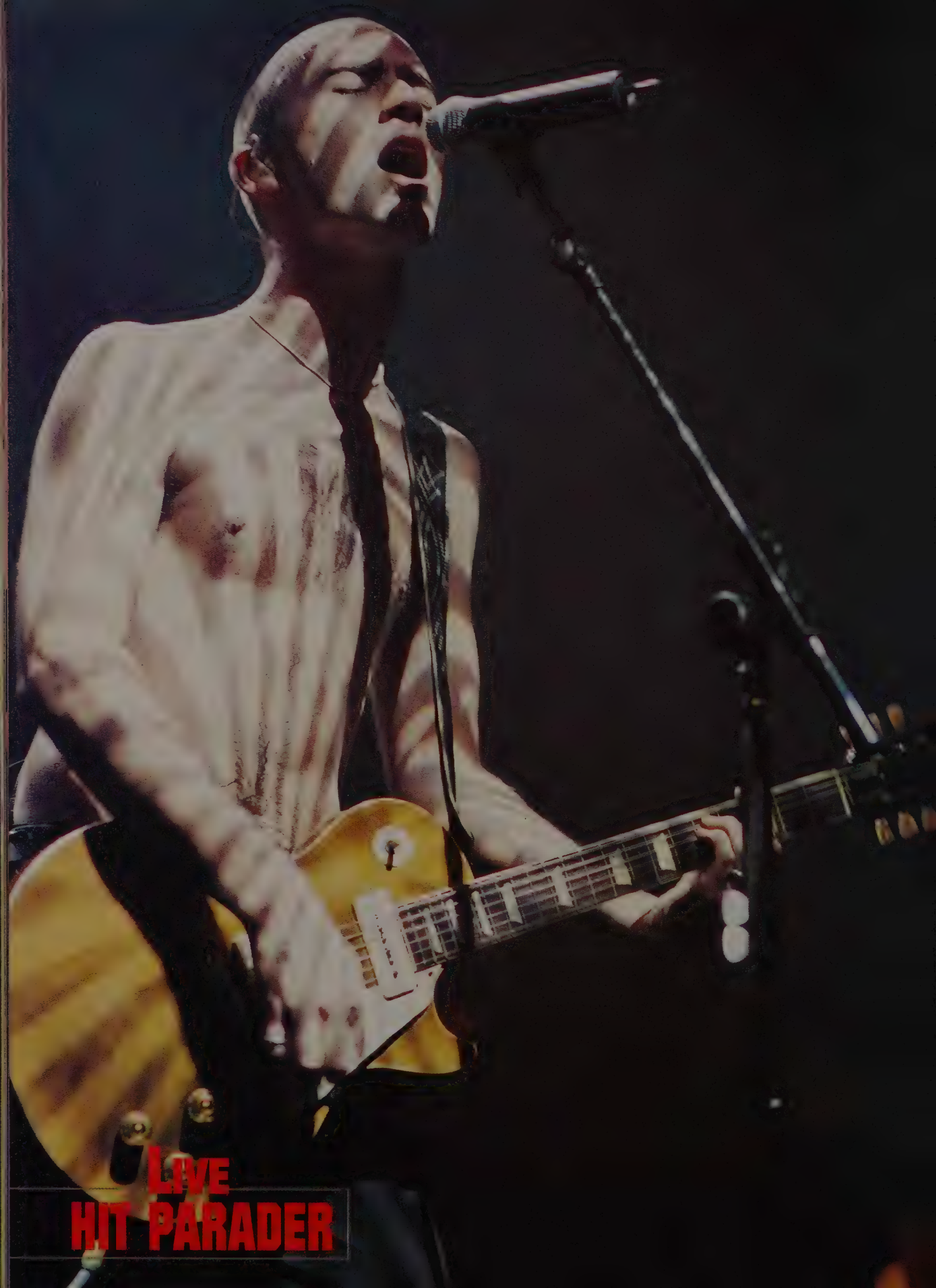
"Reznor is the leader of a movement that peaked around 1997," stated one industry insider. "That's when Manson was fresh and new and NIN was the hottest thing around. Things have changed since then—the 'alternative' to the alternative has come to the fore through bands like Korn and Limp Bizkit."

Though Reznor still remains the unquestioned King of Alternative Rock, many of NIN's most adherent followers have seemingly failed to note the major artistic shifts in evidence throughout **The Fragile**. Many of these same followers have also apparently failed to acknowledge the role that classic hard rock bands ranging from Kiss to Led Zeppelin have continued to play in coloring Reznor's musical palette. While Reznor has chosen to venture even further out into the industrial/techno stratosphere on his group's latest effort, underlying many of his song's most outrageous elements remains at least a passing homage to rock's classic bands—all delivered in his own distorted, occasionally perverted way.

"It would amaze a lot of NIN's fans if they knew the love that Trent still has for a lot of what they might view as 'dinosaur' rockers," one Reznor confidant revealed. "They view him as this brilliant, cutting edge musical pioneer, and there's no question that he is. But I don't think they'd feel as comfortable knowing that he still gets off on listening to early Kiss. That's just part of the dichotomy that makes Trent so fascinating. He is the perfect man for the Millennium—part computer geek, part hard rock hero."

With his now-reconfirmed status as the Patron Saint of the alternative rock empire—perhaps the single most influential and respected artist currently inhabiting the contemporary music scene—**The Fragile** has served as an ideal showcase for displaying Reznor as a more confident and controlled performer; an *artiste* rather than a mere entertainer. In that light, he has to some extent chosen to turn his back on those who crave his most outrageous, unpredictable musical posturings, venturing instead into an even more experimental, technological domain. Quite simply, when it comes to Trent Reznor, in many ways we've all come to expect the unexpected and revel in the unconventional.

"I don't know if Trent intentionally tries to go against the grain," our insider said. "Sometimes I think he does, then at other time I swear that he doesn't even know there's a grain to go against. It's just his personality to be one giant step ahead of everyone else. It's not something he's trying to do—it just comes naturally. That's only a small part of his genius."



**LIVE
HIT PARADER**

Live is one of those bands that's hard to classify, and even harder to ignore. Blending rugged, hard rock instrumental textures with emotive lyrical forays, over the last five years this Pennsylvania-based quartet has become one of the true iconic forces in the contemporary music world. Their discs have sold over 12 million copies, and their tours have ranked as sold-out smashes across the face of the North American continent. But now, with the release of their latest disc, **The Distance To Here**, it seems as if vocalist Ed Kowalczyk, guitarist Chad Taylor, bassist Patrick Dahlheimer and drummer Chad Gracey are more than ready to face an exciting new challenge—to help lead hard rock's charge into a new century.

"This album means a great deal to us," Kowalczyk said. "They all do—but this one is special because it touches on a number of issues and beliefs that are very important to us. We take our time between albums, but when they are finished, we believe the extra time we take is worth it."

For those of you who may now only be beginning to catch on to this unique musical unit, here's a little background. Live seemed to burst out of nowhere back in the mid-'90s when such songs as *I Alone*, *Selling The Drama* and *Lightning Crashes* served to instantly transform this hard rocking foursome into a multi-media sensation. For months it appeared as if you simply couldn't open a magazine, turn on the radio or flip to MTV without being confronted by Kowalczyk's shaven-headed visage or the band's highly-charged sound. Their 1994 album, **Throwing Copper**, emerged as one of that year's most surprisingly successful discs, and Live's corresponding tour attracted near-record crowds to every venue in which they appeared.

It was all pretty heady stuff for these young rockers, who despite being together for more than seven years, were then each still only in their mid-20s. The unexpected success of **Throwing Copper** (After all, can any band ever really expect to sell six million copies of a disc?) allowed the group to enjoy the distinction of being voted "Artist Of The Year" in publications ranging from **Rolling Stone** to **Billboard**. But by the time they got around to recording their next disc, **Secret Samadhi**, in 1997, the band had learned a somewhat harsh lesson. They quickly came to realize that no matter what you may have accomplished before, no matter how many good tunes you may have performed for various print and TV outlets, all everyone everywhere wants to know is "What have you done for me lately?"

"I think there was a temptation for some people to think that we may have taken our success for granted," Kowalczyk said. "That's why it is so important for us to really show a lot of growth with each album we do, to let our fans know that we haven't taken anything for granted artistically. We believe that

each album is full of surprises. That keeps everything very exciting both for us and for the fans. You never can sit back and truly enjoy your accomplishments; you run the risk of losing your edge. You've got to keep pushing—and that's just what we've done."

But all the lessons learned with their last album (which managed to attain double platinum status despite some expected industry backlash) have apparently been put to

artistic showcases. Songs like their dramatic single, *The Dolphin's Cry*, bristle with an eclectic musical magic that is equal parts metallic rumble, alternative mumble and pop jumble. In Live's capable hands this seeming potpourri of sounds blends into a surprisingly unified whole, presenting a style that is alternately a roar of conviction and a cry of compassion.

True to their rock-solid nature, it seems as if on **The Distance To Here** the members of Live have done nothing to meld their special sound to fit into these Y2K musical times. Just as their metallic/pop roar back in '94 was in sharp contrast to the grunge/industrial sounds that dominated that era, their style still contrasts markedly with the rap/metal stylings that dominate today's rock charts. But while the band freely admits that their approach has continued to evolve over the years (at least within a Live context), outside influences remain a rather foreign commodity to this self-contained unit.

"You can't remain stagnant," Taylor said. "For us, the key to this album was trying to capture the power we have on stage. We played over 250 shows on our last tour, and even the songs that we felt were very powerful on our last album took on a new life when we played them live. We wanted to keep that great feeling we had on stage and bring it right into the studio. When you add that attitude to the fact that a number of these songs are really different from anything we've ever done before, you understand why we're so excited about this record."

Of course, for a band named Live, the concept of taking their latest studio creations on the road, where they can perform them live in front of their adoring public, remains a most appealing concept. Already more than 100 shows have been booked for the band in year 2000—with at least another 100 to follow. It seems a safe bet that after their arduous road outing, these guys will have plenty of new experiences to fuel their future song collaborations. But for the moment, the writing of new material has been put on the back burner by the Live gang. Right now their focus has shifted to the concert stage and the chance to enthrall everyone with the exciting elixir of rock and roll reactants that has fast become Live's most renowned calling card.

"Going on the road is still exciting for us," Taylor said. "I think it's the most passionate thing that we do because we have the chance to get immediate feedback from the audience. That's something you can never get in the recording studio, no matter how hard you try—even though you often long to know what people might think of what you've just created. We're all looking forward to this tour, and as for me, I couldn't in a million years think of a better group of people to gallivant around the world with."

LIVE COVERING THE DISTANCE

BY CHRIS DAHLMANN

"Each album touches on a number of issues and beliefs that are important to us."

good use on **The Distance To Here**. On their latest outing, this quartet has pushed all their creative energies to the max, emerging with a disc that has taken many of the band's now-traditional structural elements and transformed them into expansive new

In life, perception can mean everything. Sometimes the manner in which those around you perceive your various actions and deeds can serve to dictate—or at least strongly influence—the entire course of your future. It can be that the image you project serves to warn all around you that they should stay clear 'cause you're double trouble. Or, conversely, your manner of dress, speech and attitude can clearly convey the notion that you are the epitome of sweetness-and-light. At other times, however, the aura you project can be one diametrically opposite what you might have originally intended. Don't believe us? Just ask the guys in Staind.

their performance that evening. In fact, Durst was so impressed by the energy, power and conviction that Staind brought to their live show that after he had again been reassured that there were no demonic overtones tied into the group's approach, he unequivocally stated that he wanted to help land the band a major record deal. While there would still prove to be a number of hurdles standing in the way of the Staind/Durst partnership (most notably, Fred not returning any of the band's phone calls for a period of a month), a bond was formed that night that two years later remains as strong as ever.

"We thought we had blown our chance

knowing, all-seeing Mr. Durst placed his omnipotent hands upon Staind and anointed them one of hard rock's Next Big Things, this riff-loving, highly emotive band has been on a roll straight to the top of the rock and roll hill. Their Durst-inspired major label debut, **Dysfunction**, has proven to be one of the year's most satisfying metal discs—a collection brimming with not only the expected amount of guitar-driven frenzy, but also with surprisingly tuneful songs and amazingly powerful vocal and instrumental displays. Their involvement in both Family Values '98 and '99 helped solidify Staind's position in the Y2K hard rock hierarchy, while such numbers as *Suffocate*, *Crawl* and *Mudshovel* showcased both their skill and their diversity. Indeed, while Durst may have initially helped open the door of public awareness for this power-packed quartet, they're unquestionably the one's who have kicked that door down.

"I use the songs as an outlet for my emotions," Lewis said. "I can get pretty deep on some of them, talking about things that I haven't told people before. I use the word 'you' a lot in my lyrics, and it can refer to many different people. I try to leave as much

STAIND

BY
DEREK SPENCER

A MATTER OF PERCEPTION

These Massachusetts-based rockers came oh-so-close to losing their Big Shot at fame and fortune due to a mere matter of perception... or perhaps we'd be better off labelling it a matter of false perception. You see, back about two years ago when vocal-

"FRED'S A SPIRITUAL GUY—HE TOOK OFFENSE TO OUR ALBUM COVER."

ist Aaron Lewis, guitarist Mike Mushok, bassist Johnny April and drummer Jon Wysocki had their first chance to tour with then-burgeoning rap/metal masters Limp Bizkit, they came into almost immediate conflict with LB frontman Fred Durst. The reason for this problem stemmed from Durst's perception of the cover art that adorned Staind's premier disc, **Tormented**. Featuring a artistically and realistically rendered vision of a Holy Bible dripping blood, Durst's first response was to have Staind immediately thrown off the tour bill.

"I guess it was about 20 minutes before we were scheduled to go on when Fred burst through our dressing room door," said Mushok. "He got right in our faces and asked if we were devil worshippers. Of course, we told him we weren't, but he was very upset about the cover. Fred's a very spiritual guy, and he took a lot of offense to the image that was on the cover. The idea of a knife impaling a Bible really bothered him, and I can understand that. He actually took our CD and threw it across the room—and then he tried to get us thrown off the show. We were looking forward to meeting him, and it had really turned into quite a mess."

Thankfully, things took a marked turn in the right direction after Staind had finished

after Fred got pissed at us," Mushok said. "But then when he started to tell us how good he thought we were after the show, we obviously began feeling a whole lot better. We exchanged phone numbers and everything—really planning to work together. But every time we tried to get in touch with him, there was no response. It was kinda strange. But we felt that we wanted to at least get Fred to hear our new demo tape, so we left it off backstage at a Limp Bizkit show. We didn't know if we'd hear back from him, but at 2 the next morning we get a phone call, and we could hear our tape playing in the background. He loved it."

"He invited us down to his rehearsal space in Jacksonville," Mike added. "We made it down there as fast as we could. The funny part is that our van died on us about a thousand feet after we passed the 'Welcome To Florida' sign. Fred and a tow truck had to come out and pick us up. We arrived at Fred's at about 3:30 in the morning and for whatever reason Aaron started to play *Black Rain* on an acoustic guitar. Fred said, 'Let's do it right now.' He took that tape, played it for the president of Limp Bizkit's record label, and right over the phone we got signed. It was all a pretty amazing experience."

Since that fateful moment when the all-

as I can open to interpretation. But if you know me, there's also a lot of me in those songs, things that happened to me in my life. I try to communicate those things in a positive way. The lyrics to these songs are a combination of everything I've been suppressing for 26 years."

While Lewis' lyrics are highly personal, it seems as if hundreds of thousands of fans around the globe have already turned on to Staind's powerful musical message. Clearly this is a band that has transformed their good fortune of encountering Fred Durst into a burgeoning career. With a solid year's worth of touring already behind them, and more road offers pouring in daily from just about every major band on the planet, things are certainly lookin' sweet for these four guys from Springfield, MA. And if ol' Fred decides he wants to produce the band's next album, or even have Staind open the next Limp Bizkit tour, you just know these boys aren't about to wander too far away from their platinum-covered good-luck charm.

"Whatever Fred wants from us, Fred gets," Mushok said with a smile. "Our goal has always been to get out there and spread the word about Staind. Fred has certainly helped in that regard."



STAIND
HIT PARADER

OVER THE EDGE

HARD ROCK'S NEW STARS

BY VINNY CECOLINI

THERE ARE RECORD PRODUCERS and then there is Ross Robinson. The producer behind the early works of Limp Bizkit and Korn, Sepultura's *Roots*, Soulfly's debut and even Vanilla Ice's recent comeback attempt, Robinson is considered by many to be the father of New Metal, the bottom-heavy, urban-flavored metal that currently tops the charts.

"I don't know if there is a Ross Robinson sound," he contends. "I just follow a feeling that I have inside. I have a craving for a specific tone and I just go for it."

And now Robinson has decided to become a record company Mogul as the head of I AM Records, a new label that is distributed through Roadrunner Records. In existence for less than a year, the label has already signed a handful of acts including Slipknot and Amen.

"Adidas Rock is dead," he proclaims. "Although I wouldn't say that I've been driven away from that sound, I'm more interested in creativity. I'm interested in what is real. I'm not into working with bands who rip-off the artists I've previously worked with. All of the '70s-style recordings really turn me on. They're timeless,

because you hear real flesh and blood coming through their instruments. I'm really into making timeless records. That is why I signed Slipknot and Amen. They will die for their music."

WITH ROBINSON FONDLY LOOKING ON, Slipknot made an early appearance during the New Jersey stop of Ozzfest '99 in June and nearly stole the festival. Crowding the stage, the Des Moines, Iowa nine-piece, dressed in matching black prison jump suits and sporting an array of bizarre clown masks, mixed new metal sounds with brutal aggression. Employing three percussionists on stage—a proper drummer and two others who stand at the front of the stage pounding on makeshift kits fitted with beer kegs—during songs where the other two drummers are not needed, they run around the stage, moshing and roughhousing.

Unfortunately, during the band's second song, the ironically titled *Eyeless*, one of the rambunctious prop/drummers, Shawn Crahan, bashes his head, opening up a sizable gash above his left eye. Delirious and covered by a mask, it is not until the end of the band's triumphant set that anyone realizes what had happened. As he is led from the stage to an awaiting ambulance—he would receive five stitches at a nearby hospital—Crahan pauses to sign autographs for fans and asks if they liked his band's set.

"I love that integrity," says Robinson. "That is the real, pure, absolutely uncompromised music. I get residual checks from the albums I have produced that will support me for the rest of my life, so I don't need to work with any music that is not pure. That is what got me to where I am and will help me keep doing what I love."

"During pre-production for Slipknot's debut, their drummer, Joey,

SLIPKNOT



AMEN



had blisters on his fingers after just the first day. And this is a guy who plays hard every day. All of those guys just wrecked themselves getting things done."

Slipknot was brought to the attention of Robinson by a woman who worked at a radio station in the band's hometown of Urbandale, Iowa.

"I always work off of spiritual, coincidental things," he says. "So I flew out to Iowa that weekend to see the band perform and enjoyed them."

Unlike most artist-owned labels, Robinson's I Am Records imprint appears to have strong, sturdy legs. Slipknot's self-titled debut is not only the first Roadrunner-associated record to

debut at the top of Billboard's Heatseekers chart, it is also the noted independent label's biggest debut by a new artist.

"Having played in a band (1980s Metal Blade recording artists Detente), I know what it is like to be in that situation," he says. "I decided to call my label I AM Records, because it means 'I am Glassjaw' and 'I am Slipknot,' and 'I am Amen.' And if I get to work with Emperor, it will mean 'I am Emperor,' I become infused with every band I work with."

"ROBINSON HAS AN EYE FOR new talent, so we knew he'd make a great A&R guy," says Amen drummer Shannon Larkin.

"Ross helps you become who you are," adds vocalist Casey

Chaos. "He nurtures bands; he helps them realize their potential. Ross pushes people over the edge to get that special performance. With us, however, he had to control the situation. He knew exactly where to stop before I blew myself out. He was like a coach pointing us in the right direction."

"What makes Robinson the best producer in the world is that the sound is often secondary to the vibe," says bassist John Tumor. "He always gets the best performance out of his artists."

Although Robinson has developed a reputation for being a rough and tough field general in the studio, he is not a physically imposing person.

"It's a total Jeckel and Hyde thing," says Larkin. "You can see it in his eyes. You can hear him screaming through your headphones. He stopped me once during the recording because he wasn't feeling the stick click that timed-off the song. He said he wanted to feel goosebumps when I played."

Rock and roll: that is the only way to describe Amen's self-titled debut. Despite signing to Robinson's fledgling I AM Records and working with the enigmatic producer at the famed Indigo Ranch in Malibu, California, Amen's sound is anything but "new metal." Steering clear of the radio friendly, bottom heavy blend of hip-hop and metal, the band's sound is raw, rough around the edges, and reminiscent of classic 1970s records by bands such as Iggy Pop and the Stooges. Iggy was actually slated to mix the record at Electric Lady Studios in New York, but canceled with just three days notice when he was forced to get surgery on his jaw. The band refused to wait and hired Joe Barresi, who previously worked with Queens of the Stone Age and Fu Manchu.

Although vocalist Casey Chaos originally conceived Amen nearly five years ago, it was until recently that the line-up of guitarist Paul Fig, former Snot members, guitarists Sonny Mayo and bassist John Tumor, and former Souls At Zero drummer Shanon Larkin came together. The band's first effort is a 14-track attack on American culture.

"We intended this album to be uncommercial," admits Chaos. "We didn't want to go the Korn or Limp Bizkit route by finding producers to clean up our sound and make us radio friendly. I wanted to go in the opposite direction. That is why we went with I AM Records and not a major label. We do have radio friendly songs, but we had 19 songs to choose from and picked the 14 songs we felt fit best on the record."

Chaos wanted to release the other five tracks as an EP that would be hidden under their debut's CD tray, but I AM's parent company, Roadrunner, refused. Instead, the band will soon release the tracks as an EP either titled *Let it be Known* or *The Feeding of the 2000*.

After a triumphant debut national tour opening for Coal Chamber, Machine Head and Slipknot, the band members are preparing for their first European trek. They will not, however, spend the next two or three years on the road supporting their debut.

"I'd love to put out an album each year," says Tumor. "The bands I grew up listening to always did that."

"I'd love to tour Europe for a few weeks," explains Chaos. "Jump



into a studio in Belgium or France, record an album and then finish a tour. The people I always thought were true artists were prolific. I don't like how record companies milk albums for three years."

SUBSTANCE D'S **ADDICTIONS** IS ONE of the heaviest, groove oriented records to come out of Southern California in recent years. Featuring the hit *California*, **Addictions** just may be the metal album of 1999.

Taking their name from a passage in science fiction novelist Philip K. Dick's *A Scanner Darkly*, Substance D originally formed in 1992 as Black. When the Los Angeles-based band was forced to change their name, however, they adopted their unique moniker.

As Black, the band released a self-titled debut in Europe in 1994. The album was a two year production with guitarist Michael Parnin, a noted sound engineer who has worked with Marilyn Manson, Limp Bizkit and Coal Chamber, bringing his bandmates [vocalist/bassist Todd Chaisson and drummer TJ] into the studio at 3 a.m. each morning to record.

Ironically, it was almost six years since the band wrote new material before they began working on **Addictions**. The album is well worth the wait.

DARK TRANQUILITY VOCALIST MIKAEL STANNE is excited that his decade old band is finally enjoying the proper States-side release of an album. The creators of the so-called "Gothenburg Sound" have just released the great **Projector**, which will appeal to both the band's



SUBSTANCE D

loyal following and fans of guitar-oriented, progressive death metal.

"The Gothenburg sound is always an issue," admits Stanne. "I guess the sound is supposed to be powerful, but melodic death metal with great production; melody, harmony, technical guitar work and vocals that are not always harsh. Often times it includes lean vocals and guitars as well."

During the height of alternative rock, the guitar was little more than a musical necessity. It was thanks in part to the rise of the Scandinavian metal scene that bands fell in love with the instrument again.

"Yes, the guitar hero has returned," agrees Stanne, whose band, ironically, is touring Europe this fall with Paradise Lost, a band that has all but abandoned the guitar. Dark Tranquility's music, however, remains versatile enough that they can play with bands as varied as Paradise Lost, In Flames and Hammerfall.

"We're trying to create music that everyone can listen to," admits Stanne. "Our target audience is people who appreciate good music that comes from the heart; music that does not belong to a certain genre or fit certain parameters."

Besides their guitar-oriented sound, the bands comprising the Gothenburg metal scene share a need to be part of as many projects as possible. Of course, when the projects take-off, the players must re-access their priorities. To say the members of the Gothenburg music scene often play musical chairs is an understatement.

"A lot of people in this band have been a part of a lot projects, but they've only been a part of them for a short time," explains Stanne.

"For instance me, [guitarist] Jesper [Stromblad] from In Flames and [guitarist] Oscar Dronjak started Hammerfall a long time ago, but I dropped out as soon as it got serious. It was fun for a while, but Jesper and I had our priorities. Fortunately, unlike some other bands, we've never been so focused on outside projects that it has become an issue."

Dark Tranquility was formed in 1989 when Stanne and guitarist Niklas Sundin, a pair of bored 14-year-old kids, decided to put a band together.

"We spent our time listening to German speed metal such as Helloween, Kreator and Blind Guardian and American thrash such as Testament and Slayer at the time," recalls the vocalist. "When I heard Kreator for the first time, I was totally blown away. Niklas and I wanted to do something that combined the aggression of the music and melody. But we had trouble with the melodic vocals, because we didn't know anyone who could sing. In the beginning, we all sucked. We couldn't play a note. We just played eleven hours a day." After bringing a vocalist Anders Friden aboard, the band recorded a demo and were offered the chance to record a single for what Stanne characterizes as a "Tiny German label."

"It did lead to a deal with [the Finnish label] Spine Farm in 1993," he explains. "When our debut, [1993's] *Skydancer*, came out it caused a stir because it was different. Nobody was playing music like it. Although the distraction of the record sucked, we had an impact on the scene."

Soon after the band "kicked out" Friden, who has gone on to front In Flames, and Stanne took over as the band's vocalist. Stanne admits his relationship with Friden was strained at first, but things have since improved.

"At the time of Friden's ouster things were tense, but a split was inevitable," he says. "We had conflicting ideas about where the band was headed. He went on to other bands while I ended up singing on the first In Flames album. He joined right after I left."

Signing to Osmose in 1996, the band, which also includes bassist Martin Henriksson, drummer Anders Jivarp, guitarist Michael Niklasson and keyboardist Martin Brandstom, finally had the distribution it was looking for and recorded *The Gallery*, which remains the band's most successful recording to date.

"*The Gallery* was very progressive and technical, but on *The Mind's I* (1997), we went back to being a much more direct, aggressive band," explains Stanne. "After touring for so long behind *The Gallery*, we decided we wanted to do something heavy. So we went out of our way to make it a very raw sounding album."

"After touring behind *The Mind's I*, we were burnt out and decided it was time to do something different. We felt that we were still standing on the same spot career-wise. We were all still getting along, but we had gotten bored playing the same songs night after night. And we've always been about change, redefining our sound. We were at a crossroads. We didn't know if we wanted to record an album that was progressive, heavy or melodic. So we decided to just start writing and accept everything that happened. We decided to experiment and had this great creative feeling."

The result is **Projector**, an album Dark Tranquility was destined to create. And it is a direction that Stanne believes the band will continue to travel.

"We've already written ten songs for our next album," he says. "It will be the next logical step from **Projector**. It has all of these really heavy elements, but it has much more melodic parts and the vocals are stronger."

QUEENSRYCHE

FACING THE MILLENNIUM

BY ROB ANDREWS



Queensrÿche:
"We're very happy with
the recent changes—
they've strengthened us."

From the moment they first emerged on the music scene nearly 20 years ago, Queensrÿche has held a special place in the hearts and minds of hard rock fans everywhere. Their special talent to construct elaborate, thought-provoking and often brilliant masterworks like their landmark **Operation: Mindcrime**, has always been tempered by their willingness to present their music in a fashion that guaranteed it never lost any of

its base appeal. Deftly walking that fine line between pure rock aggression and "progressive" high-handedness has continually proven to be a magical quality for this Seattle-based unit, culminating in the triple platinum success of **Empire** in 1989. Since then, however, vocalist Geoff Tate, bassist Eddie Jackson, guitarist Michael Wilton, drummer Scott Rockenfield and new guitarist Kelly Gray have been surprisingly quiet, with only

their 1994 disc, **Promised Land**, and 1996's **Hear In The Now Frontier** marking their attempts to rejoin their hard rock brethren at the top of the hit parade. But now with the release of **Q2K**, this quintessential hard rock unit has loudly and proudly let their presence be known once again. Recently we sat down with Tate to discuss the latest derring-do in the always fascinating world of Queensrÿche.

Hit Parader: A new album, a new label, a new guitarist... a new Queensryche?

Geoff Tate: We are on a new label with a new album, but that was basically because our last label, EMI, went out of business. I don't really know if you could say this is a new Queensryche, but without Chris it certainly feels a little different. We were as surprised as anyone last year when he told us that he didn't want to be in the band any more. But with Kelly—who's been a friend of ours since the very beginning—we feel this is an exciting next step for the band.

HP: What was the hardest transition about having the band's first new member?

GT: That is one of the most amazing things about it—we've kept the same lineup for something like 17 years. But, as I said, Kelly has been around us—mostly as a producer—for a very long time. As soon as he picked up his guitar and joined in, things just clicked.

HP: It seems as if you've taken a far more straightforward approach on **Q2K** than on some past band efforts.

GT: That's true. This is a lean and mean ver-

eternity in the studio. Did this album come together faster than some of your previous efforts?

GT: It took less time. But we weren't in any particular rush because we were recording in our own studio. We eliminated the pressure of booking studio time and trying to meet some preordained deadline. That kind of made it a very fresh, fun kind of environment. We didn't feel we had to labor quite as hard over every decision and every note we played.

HP: Considering that you scaled down your studio concepts a bit this time, will that same concept hold true on stage? You really went over the top with the production last time.

GT: It'll definitely be a Queensryche stage show. I don't think we can do a more elaborate show than we did last time, that's for sure. I imagine we might take a bit of a step back this time in terms of production. I doubt if it'll be just us walking up there and plugging into our amps, but it may not be quite as much of a show either. We want the focus to return to the music and the musicians making it.

ments about what we've seen are all contained in the songs one way or another. So, in that way, there is a theme of sorts, but not the kind of theme we'd make a big deal out of.

HP: Do you have a favorite song on the album?

GT: That's really hard for me to say because it changes every day. I was just listening to *Sacred Ground*, and at the moment that's one of my favorite songs. But an hour from now I may hear another one and that one will become my favorite. Song-for-song this may be the strongest album we've ever done. Things like *Falling Down*, *How Could I Know* and *Liquid Sky* each have their own feel and attitude, and depending on the mood you're in they really hit you in the right place.

HP: Queensryche was one of the "original" Seattle bands—long before the likes of Pearl Jam, Alice In Chains or Soundgarden. Do you feel any affinity to that scene?

GT: We're very proud that Seattle has made such a solid contribution to rock and roll over the last decade. But the music scene there has always been strong. Those bands were lucky

"It's a fresh start for us— a new label, a new member and a new album."



"Our music has never fit into any preordained style."

sion of Queensryche. We've always enjoyed creating what you might want to call more elaborate musical showcases, but we just decided to go in a more organic direction this time. There was never a great decision to simplify things or radically alter what we've done in the past. It was more a case of us just getting together in the studio and seeing what developed. This is the music that developed, and we're very happy with it.

HP: The band has been known to spend an

HP: In the past, Queensryche has become known for their "concept" albums like *Mindcrime*. Is it safe to say that there's no over-riding concept on **Q2K**?

GT: I wouldn't go so far as to say there's a definite concept running through the songs like there was on *Mindcrime*, but these songs all kind of offer our perspectives on life. We've looked around over the last few years and observed a lot about what's going on in the world—some good, some bad. Our com-

in that they had good places to play. That's the key to any good local music scene. If you don't have clubs where bands can develop, you're never going to have much of a scene. As far as fitting in goes, we were on the road most of the time that a lot of the original scene was developing in Seattle. I think I saw Soundgarden in a club once, but that was about it. So we don't really feel a part of that—but we are very proud to call Seattle home.

You can almost feel it... almost taste it in the air—the time for a new AC/DC album has arrived. The appearance of a new disc from this legendary quintet is always a time of celebration in hard rock circles, and with good reason. In many ways, the on-going success of this seminal riff-rocking outfit serves as a loud and proud reaffirmation of the power, attitude and fundamental principles upon which the entire hard rock empire has been constructed.

Like the swallows returning to Capistrano, or the voice of an old friend on the phone, there's something very reassuring about the appearance of a new AC/DC disc. In fact, in many ways their reemergence on the scene every few years seems to symbolize the on-going appeal of the hard rock style. As they've done it since they reached the peak

early statement-of-purpose albums as **Dirty Deeds Done Dirt Cheap** and **High Voltage**, the discs that first put AC/DC on the rock and roll map. Over the years, the band has drifted to other producers—and enjoyed incredible success along the way. But perhaps by returning to their roots, both literally and figuratively, they'll once again be able to tap into the basic three-chord magic that has always been AC/DC's most distinctive calling cards.

"The whole approach on this album was to go back in a more bluesy direction," Johnson said. "And the idea of working with George was very fascinating to us. I wasn't in the band during those early discs, so my direct contact with George was through listening to his work. But there was always a magic when he got involved with the band, and maybe we can capture that

years, AC/DC has stayed amazingly true to their basic beliefs, and perhaps for that reason alone we owe them an undying debt of gratitude.

"We've always believed in the old 'if it isn't broke—why fix it?' approach," Angus said. "Maybe there are brief moments when we think of doing something really strange and really different, but it doesn't take us long to come to our senses. We do what we do... and we're good at it. Maybe we're too old to learn new tricks at this stage of our career, but I'm not so sure we'd want to learn 'em even if we could."

As has been the case with just about every album the band has released during the '90s, the question of whether or not this disc may represent AC/DC's swan song has once again come to the fore. But unlike previous times when the group let such rumors

AC/DC **STILL GOING STRONG**

of their fame in the early '80s with their timeless classic **Back In Black**, every other year or so guitarist Angus Young, vocalist Brian Johnson, rhythm guitarist Malcolm Young, bassist Cliff Williams and drummer Phil Rudd gather together from their homes located in various distant points around the globe and begin the slow, steady process of putting together their latest batch of tunes. It may take weeks, it may take months, but we all know that sooner or later these guys will finally be ready to unleash another dose of their classic riff-rock sound upon the AC/DC-starved masses.

"We take our time, and we get it right," Angus said. "But it does seem as if we manage to get a new album out every few years. I remember in the early days, before we really started to have any success internationally, we were always in the studio recording new material—that was fun. My brother George was our producer then, and we had the time to make a lot of new music. But once you start having some success, and you start touring for a year or more at a time, your recording opportunities obviously change."

How ironic it is that after so many years, and so many historic albums, rumor has it that on their latest disc the band has chosen to return to some of their most basic formulas—including the utilization of original producer George Young at the studio helm once again. It was the elder Young (Angus and Malcolm's brother, in case you couldn't figure that one out) who was at the production controls when the band recorded such

"The approach on this album was to go back in a bluesy direction."

kind of magic again."

Perhaps the most amazing aspect of the ever-more-incredible AC/DC story is how after more than 20 years, the tragic loss of a vocalist, the almost-loss of a rhythm guitarist and the normal wear-and-tear that a hard working band suffers though, in sound and approach these guys remain almost mirror images of the band that first rocked the world back in 1976. They're still the ultimate masters of the killer riff, that three-chord cosmic "chug" that makes everyone, everywhere want to shake their ass and bang their head. And Angus still remains the eternal "naughty school boy" standing on stage in his matching shorts and cap, eliciting the sounds of hell from his tortured Gibson SG guitar. While so many of their peers have tried (often in vain) to "modernize" and "revolutionize" their own sounds over the

BY JAMES HARDING

build until they reached a near-fever crescendo in some corners of the rock world, this time around Angus and his boys have decided to squash such talk right from the get-go. In fact, if one didn't know better they might almost surmise that these guys were down-right pissed off by even the *notion* that they might be considering an end to their hallowed career. Indeed the members of AC/DC seem pumped, primed and ready to unleash a full-out assault on the hard rock world over the next few months—and that assault appears destined to carry them past the new Millennium... and beyond.

"We keep hearing talk that we're supposedly retiring," Angus said with a grin. "But let's put a stop to that. If we did retire, what would we do with ourselves? I think it's a bit late for me to learn a new trade. What we've learned to do over the last few years is pace ourselves in such a fashion that when it comes time to make a new album and go on the road, we're all very excited by the opportunities. There were times in the past when maybe we worked a little too hard and almost burned ourselves out. We've learned how to pace ourselves much better. We take time off after tours. We don't rush the recording of albums. We don't play six nights a week on the road. That way, when the chance comes for us all to gather together to make some music it really feels like a special occasion. That's the attitude that I hope really comes across on this album."



**ANGUS YOUNG
HIT PARADER**



MAYNARD
JAMES KEENAN
HIT PARADER

Rumor has it that nothing short of a nuclear explosion will make a time-hardened New Yorker sit up and take notice of anything other than their own rather pathetic lives. After all, isn't the Big Apple the place where the residents yell "heads" or "tails" when a manhole cover explodes? Isn't it the place where the residents step over the bodies of mafia hit victims as if they were discarded candy wrappers? Isn't it the place where the rats are as big as cats and alligators patrol the sewers? But even with all that in mind, *this* was something that made even the most tried-and-true Noo Yawker stop dead in their tracks.

We set the scene: A conservatively-dressed middle aged couple, apparently

Dreams." Only four letters adorned that marquee— four letters that explained everything to the initiated, yet left our middle-aged visitors as dazed and confused as before. Those letters read T-O-O-L.

As the totally confounded couple immediately proceeded to distance themselves as rapidly as possible from the proceedings, focus shifted to the milling throng that had gathered outside in the evening chill, waiting impatiently for their chance to pass through the tight security barricades and get inside the cavernous hall. Sporting an array of shocking haircuts, blood-curdling make-up jobs and clothing that would have been turned down by any half-sensible goodwill drive, the crowd looked and

eerily lit stage and delivering one of the most intense, probing and exhausting shows in the long annals of rockdom. Drawing equally from their albums **Opiate**, **Undertow** and **Aenima**, as well as providing an intoxicating sample of material drawn from their still-untilled new disc, Tool's set never came up for air, continually probing the dark side of the human soul with soul-crunching power and brain-ripping lyrical invectives. But it was the band's best-known, MTV-friendly material, particularly *Sober*, *Prison Sex* and *Stinkfest* that drew the already ecstatic crowd to an even higher plateau, turning them into a frothing mob ready to answer Tool's every beck-and-call. It was just the kind of response the band had been seeking, and from start to finish they seemed to

TOOL TRUE BLUE

BY ZACHARY SMITH

"GETTING ON STAGE WITH A CROWD LIKE THIS IS A TRUE COMMUNION."

"slumming" for the evening as they wandered away from the haughty air of 5th Avenue, was strolling leisurely across New York's legendary Broadway— until they pulled to an unexpected halt. There, in front of them, right in the heart of Manhattan's famed mid-town Theater District was a scene pulled straight out of a Fellini casting call...or a Grade B horror flick. But this wasn't a movie...or even one of those "god-awful" rock and roll videos— this was *real life*. As the couple recoiled in out-and-out disgust, hundreds of kids, decked out in some of the most morbid, shocking and downright bizarre attire ever seen by mortal man, began lining up along the streetlight-illuminated boulevard like ghouls waiting for a big night-on-the-town.

"What's going on here?" the woman gasped as she grabbed her husband's arm in obvious fear. When her equally befuddled companion was unable to offer the slightest semblance of a sensible answer, the pair turned to a young passer-by to inquire about the cause of the eye-popping scene. "It's a concert," the guy stated matter-of-factly as he continued merrily on his way. Just as he was getting out of ear shot, the couple shouted out, "Who's playing?" With that, the guy just smiled and pointed to the giant marquee on the corner— almost lost among the countless other bright lights that glittered along the world-renowned "Avenue Of Broken

acted ready for anything. They hadn't come necessarily to just listen to Tool, they had come to be part of the evening's festivities. "This is the hottest show of the year," said one guy who had decided to cover his face and hair with a layer of white flour. "This is the only place in the world to be tonight."

Backstage, far away from the festering commotion outside, Tool members Maynard James Keenan, Danny Carey, Adam Jones and Justin Chancellor, were quietly going about their business, seemingly oblivious to the riotous state of affairs created by their sold-out New York appearance. They proceeded with their business-at-hand doing the various time-honored rituals that seemingly every rock performer goes through prior to each and every concert. Little could one have guessed from the band's rather mundane pre-show activities that two hours of barely controlled musical mayhem was soon about to begin.

"We're trying to reach our audience on a deeper psychological and subconscious level," Carey stated. "Kids will mosh to anything these days. But we want to accomplish something more than that. No recording can capture what happens when four musicians who have a similar cause get together in the same room. Live is what this band is about."

Tool soon set out to prove the validity of Carey's statement, taking to their

draw their own power directly from the audience's seemingly bottomless reserves of energy.

"Getting on stage with a crowd like that is a true communion," Chancellor said. "It's taking our music to a much more personal and profound level than we can ever hope to achieve by recording an album."

Still, with their sporadic touring schedule only now hitting certain major cities, and their long-awaited new disc still left to be completed, much of the world had begun wonder what had happened to Tool. Three years have passed since **Aenima** began to weave its double platinum path through the rock world, and with Keenan spending an inordinate amount of time with his side project, Perfect Circle, and Jones taking off much of last summer to tour as "special guest" with the Melvins, some industry pundits had even begun to wonder if Tool had decided to call it a day. But fear not Tool-aholics, this band is quite alive and well and soon will be kicking some major league ass across the face of Planet Earth. Your patience— as well as the patience of the four musicians most intricately involved with the making of this unit's special brand of dark metal— will soon be richly rewarded.

"The structure of this band has always been very elastic, to accommodate our needs and wishes," Jones said. "It's what makes it work best for us."

SHOOTING STARS

BANDS TO LOOK OUT FOR!

(HED)pe

The lines that serve to separate the world of hip-hop, metal and punk have become all but obliterated in recent years. Bands ranging from Korn to Limp Bizkit to Kid Rock have played the all-important role of unifying the disparate forms of contemporary music expression under the all-encompassing banner of rock and roll. As one might expect, the success of the first generation of rap/metal masters has now spawned succeeding generations of bands, all of whom hope to jump aboard the "heavy hop" gravy train. One of the best of this "new breed" is the band (HED)pe, an Orange County export that on the strength of their pulsating, gyrating debut disc seems well prepared to make their stab at rock and roll stardom.

"Our music is the next step in the natural evolution of hip-hop/hardcore styles," said vocalist MCUD. "We basically got together behind the idea that we were gonna present a very authentic hip-hop/hardcore thing. We've seen so many bands tryin' to pull it off, but doin' it all wrong. Most folks just grab a rock band and throw a rapper into it—that doesn't work for us."

MCUD, guitarist Wesstyle, guitarist Chizadm, bassist Mawk, drummer BC and turntable master DJ Product like to call their special sound "G-punk." And while obvious similarities to their influences pervade their music, (HED)pe manage to create just enough of their own sonic ripple to be separated from the rest of the rap/metal horde. Clearly this is a band determined to make their mark in the music scene, and judging by such tracks as *I.F.O.* and *Ground* they may just attain their goal when everything is finally said and done.

"To me the vibe of our music just comes from the reality of embracing a very hard, evil hip hop sound with intense aggravated hardcore. It's that ambient evilness meeting that pensive anxiety that really gives you a jolt."



HARDKNOX

By the time they got around to forming Hardknox in 1996, Steve P and Lindy Layton were already mainstays on the always exciting London underground scene. Both had been in a variety of bands that had left significant (if not particularly lasting) imprints on the ever-shifting sands of the Brit rock landscape. Featuring heavy beats, catchy hooks and enough techno-electronic elements to keep the power company well paid, this dynamic duo has quickly emerged as one of the most vital forces on the Euro-rock scene. But these self-proclaimed "techno gangsters" are a far cry from the limp-wristed "poseurs" who so often pass themselves off as

true rock and roll outlaws. In fact, as shown throughout their self-titled debut disc, Hardknox often rock with the power of Metallica and the fury of a tornado.

"We mix a lot of different elements together, but the energy and the power of the music are still the key to everything," Steve P said. "We like to think that this is what the future of rock and roll is going to be like—a mix of exciting elements and ideas."

Throughout their disc, Hardknox' bold utilization of dance, metal and electronic elements keep everything moving along at a most sprightly pace. Though at times the band can be accused of trying to be different merely for difference's sake, on songs such as *Attitude* and *Resistance Is Futile*, the band's heavy musical mix—and Layton's feminist stance—mark this unit as something special. With a style that is loud, nasty and exciting, and a stage show that is designed to "blow you away" according to Steve, it would seem that before too long Hardknox might have us all grovelling at their feet.

"We want to be dominant, we want to be strong," Layton said. "Some people may find that notion unsettling—but we don't think you should. We are powerful both as people and as musicians, and if we can empower those who listen to us, then we've done something useful as well as entertaining."



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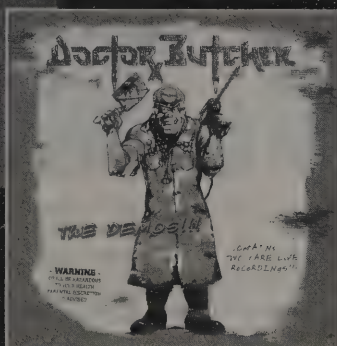
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BY BOB NALBANDIAN

Welcome to HARD ZONE, the latest monthly news edition in **HIT PARADER** presented by HardRadio (www.hardradio.com), "The Rock & Roll Place in Cyberspace." HardRadio is the leading Internet radio station featuring 24 hours of commercial free metal music spanning the last three decades.

HardRadio's multimedia-enabled website also features an online chat room, global CD premieres, music samples from today's hottest hardrock/metal bands, exclusive interviews and CD reviews, a metal news column, internet concerts, and mega-metal links! HardRadio, which receives over six million page views a month, is also the resident website for **HIT PARADER** magazine, featuring updated interviews online from this seminal print publication.

IRON MAIDEN, MOTORHEAD and ARMORED SAINT (whose new CD **Revelations** will be out this March) are confirmed for the next Dynamo Open Air in Eindhoven, Holland. Maiden are also scheduled to headline Castle Donnington in England this summer. This will mark the first time the venue has been used since 1996, when KISS and OZZY OSBOURNE co-headlined.

GUNS N' ROSES forthcoming studio album, **Chinese Democracy**, is nearly complete. Even though Axl Rose still hasn't hired a permanent lead guitarist, rumors are that ex-JANE'S ADDICTION and RED HOT CHILI PEPPERS guitarist Dave Navarro is the new gunner. QUEEN guitarist Brian May also appears on **Chinese Democracy**.

Ex-JANE'S ADDICTION/PORNO FOR PYROS drummer Stephen Perkins will be the touring drummer for Tommy Lee's METHODS OF MAYHEM, although he will not join the band permanently. Lee plans to come out from behind the drum kit on certain songs to play lead guitar, Perkins will take over the main drumming duties, and the two also plan to drum together on select tunes.

ANTHRAX touring guitarist Paul Crook has joined SEBASTIAN BACH's solo band, taking the place of Jimmy Flemion. Crook is currently touring with Anthrax in support of their "Best Of" record, their debut for new label Beyond (BMG). Anthrax's version of the old Temptations R&B classic *Ball Of Confusion*, featuring both old vocalist Joey Belladonna and current vocalist John Bush, is getting great reaction on metal radio. Following this tour, Crook will head into the studio with Baz this spring.

JUDAS PRIEST is in the studio finishing up their new album. Many of you have probably heard several reports about *Metal God*, the forthcoming movie about Ripper Owens joining JUDAS PRIEST. It is reported Jennifer Aniston (*Friends*) will be starring in the movie alongside Mark Wahlberg. The story is based around Ripper's life as an office-supplies salesman who also plays in a Judas Priest cover band and eventually winds up as the vocalist for Priest. The movie is being directed by Stephen Herek (*Mr. Holland's Opus*) and produced by George Clooney. According to the

Metal Gods themselves, Priest claim they have absolutely nothing to do with the film *Metal God*, stating "the production company bought the rights to an interview we did from a newspaper - and we are not involved in it - we have no control over what the film is about - even though they are taking their basic story from the interview they can embellish it in any way they want."

And on the Halford front...it looks as though producer Neil Kernon (QUEENSRYCHE, DOKKEN, NEVERMORE) will be at the helm of Rob's forthcoming solo album along with old-time Priest producer Tom Allom. Kernon actually worked on Priest's very first album, **Rocka Rolla**, as a tape op. He also had worked with Tom Allom on the classic live album **Unleashed In The East**. Halford is said to be returning to the vicious metal style that he made so famous with both Priest and Fight. Halford has also been involved with BRUCE DICKINSON sidekick axeman Roy Z, who has produced several tracks with Rob and also lent a hand in some arrangements.

MOTORHEAD legend Lemmy Kilmister has recently finished writing his autobiography, *White Line Fever*, due to be published by Simon & Schuster next October.

OZZY OSBOURNE has finished pre-production for his upcoming solo album. Joining Ozzy are guitarist Joe Holmes, bassist Robert Trujillo and drummer Mike Bordin. Also due out soon, is the as-yet-untitled Ozzfest movie. The project is a genre-defining, groundbreaking documentary, capturing priceless musical performances from the Ozzfest tour. This will be

the first motion picture to be presented high-definition format.

And on the Black Sabbath front...the two-year Black Sabbath reunion, which played to over a million fans worldwide, was the top-grossing U.S. rock tour of 1999! (And who says that metal is dead!). The second **Nativity In Black Tribute** (the original Black Sabbath Tribute compilation) features tracks from PANTERA *Electric Funeral*, OZZY OSBOURNE with PRIMUS *N.I.B.*, MEGADETH *Never Say Die*, MACHINE HEAD with GOLDIE *Hole In The Sky*, MONSTER MAGNET *Into The Void*, GODSMACK *Sweat Leaf* and STATIC X *Behind The Wall Of Sleep*.

Spitfire Records, who recently released the U.S. version of DEEP PURPLE's **Royal**

Albert Hall 1999 album, are also releasing remastered versions of four of IAN GILLAN's classic solo works: **Clear Air Turbulence**, **Accidentally On Purpose**, **Scarabus**, and **Cherkazoo & Other Stories**. All of these Gillan Remasters are special collector's editions featuring 24 bit digital remastering, complete with original



Sebastian Bach will head into the studio with Paul Crook this spring.

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METAL CHURCH, *MASTERPIECE*

(Nuclear Blast America, P.O. Box 1074, Canal Street Station, NY, NY 10013; phone: 212-343-2797)

A decade ago, Metal Church ranked among the most respected (and generally overlooked) major label metal bands. They never attained the stellar heights many predicted for them, but they managed to unleash a series of albums that showcased this unit's penchant for creating multi-faceted, meat-on-the-bones hard rock opuses. Now as the MC brigade return to the scene with their latest release, **Masterpiece**, it appears that all the elements that once made the Church great are still abundantly apparent. No, this isn't cutting-edge metal by any stretch of the imagination, but it's still damn good.

Grade: B+



ENTOMBED, *SAME DIFFERENCE*

(Roadrunner Records, 536 Broadway, NY, NY 10012; phone: 212-274-7500)

Of all the Scandinavian Dark Metal merchants who came to cast a shadow upon our shores earlier this decade, Entombed stood head-and-shoulders above the preponderance of their blood-and-guts brethren. There always seemed to be a smirk lurking just under the lyrical surface of many of their songs, and a special lilt to even the heaviest of their musical presentations. Thus, the release of their latest disc, **Same Difference**, is reason for many within the metal community to celebrate. In its expansive scope and continually unpredictable nature, this album never fails to both surprise and satisfy.

Grade: B



BLACK SHEEP, *SACRIFICE*

(Rockschool Records, P.O. Box 1981, Beverly Hills, CA 90213; phone: 818-509-0192)

Black Sheep has long been a cult favorite of West Coast hard rock aficionados. Over the years, the band's ever-shifting lineup has included everyone from a pre-Guns 'N Roses Slash to a pre-Mr. Big Paul Gilbert. But no matter who else has been on the band's roster, at the center of the Black Sheep experience has always been Willie Basse—a musical gypsy, who in addition to his ever-prominent BS role has produced and engineered albums for any number of best-selling artists. But today Black Sheep is once again the priority for Basse, and on the group's latest disc, **Sacrifice**, he and his latest musical henchmen (which includes current Scorpions drummer James Kottack, among others) have produced a series of fine, eminently listenable hard rock tracks that can appeal to headbangers both old and new.

Grade: B



PRIMAL FEAR, *JAWS OF LIFE*

(Nuclear Blast, P.O. Box 43618, Philadelphia, PA 19106;
phone: 215-923-0770)

German heavy metal has always been a mixed bag. From the commercial hits of the Scorpions to the quixotic rumblings of Rammstein, Teutonic Rock has continually managed to reinvent itself throughout the years. Today, one of the nation's most promising metal acts is Primal Fear, a band featuring the talents of ex-Gamma Ray vocalist Ralf Scheepers. On the group's second album, *Jaws Of Life*, they continue the patterns first established on their highly successful self-titled debut album by blending razor-edged vocal forays with wall-shaking guitar excursions. All combined, these elements add up to create a most noteworthy listening experience.

Grade: B



SOCIETY ONE, *SLACKER JESUS*

(Inzane Records, 215-26 Osbourne St., Canoga Park, CA 91304;
phone: 818-772-9510)

Society One is a band with a rather strange musical agenda. Fronted by Matt Zane, better known in some circles as a major porn movie producer, the band sometimes comes across as an extension of Zane's "money shot" movie philosophies. Blending a Korn-style heaviness with an almost primal intensity, throughout their debut disc *Slacker Jesus*, Zane and his troops deliver some highly-charged musical moments, especially on *Get My Back* and *Push It Through*. Though Zane's greatest claim to fame remains his explicit series of videos, Society One seems destined to provide him with a double edged career sword.

Grade: B-

SATYRICON, *INTERMEZZO*

(Nuclear Blast, PO Box 43618, Philadelphia, PA 19106;
phone: 215-923-0770)

You either "get" Norwegian Black Metal, or you don't. It's no secret to anyone who regularly reads these pages, that we fall in the latter of these two categories. It's not that we're not impressed by the energy, passion and power poured into albums like Satyricon's latest, *Intermezzo*, we just don't understand what it's all about. Featuring only four tracks, this disc is as heavy and gloomy as a snow-swept winter's day... and just as hard to wade through. Often featuring music played at faster-than-light speeds, and vocals delivered straight from hell, there obviously is an audience for this stuff. We just ain't one of 'em.

Grade: C+



N17, *DEFY EVERYTHING*

(Slipdisc Records, 1000 N. Milwaukee, Chicago, IL 60622;
phone: 773-645-3200)

N17 is short for November 17, and while even after careful study we're still not exactly sure what special significance that date holds for this Phoenix-based metal unit, there's no denying that on their second release, *Defy Everything*, they've presented one of this month's most intriguing albums. Heavy and unrelenting, while remaining surprisingly tuneful, N17 manage to communicate their message of revolution and evolution without hitting the listener over the head with heavy-handed political jargon. While at times this quartet tend to get bogged down in riffola-style guitar excursions, when they stay on track, their music hits home like a runaway locomotive.

Grade: B-

HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

TYPE O NEGATIVE, *WORLD COMING DOWN*

The kings of goth metal return to the scene with *World Coming Down*, a disc filled with the images of despair and gloom that have made these New York riff merchants a legendary force on the hard rock scene. More accessible, yet far



Type O Negative: Kings of goth metal.

more personal than Type O's last effort, *October Rust*, their latest, presents the band's multi-faceted opuses in all their tortured glory, mixing moods, power and anguish, together to form a surprisingly beautiful whole. Thrown in for good measure is the group's *Day Tripper* Beatles medley, which brings these proceedings to a rip-roaring climax.

Grade: B+

MEGADETH, *RISK*

Over the years, few bands have provided the metal world with more thrills, chills and even the occasional spills than Megadeth. Dave Mustaine's unit has stuck to their metallic principles through good times and bad, battling against the ever-changing forces of rock and roll through the sheer persistent power of their musical attack. But on their latest, *Risk*, it seems that the Megamen have taken the easy way out. Maybe it's increasing age, or maybe Mustaine's now-more-sedate lifestyle, but for whatever reason this ironically titled album takes far-too-few risks. In fact, at times it seems as if Megadeth is going out of their way to be as commercial as possible. Strange.

Grade: C+

SLIPKNOT, *SLIPKNOT*

Quite simply, Slipknot is either a band you're gonna embrace like long lost kin, or one you'll reject like the ol' red-headed step-child. The surprise break-out act of last summer's Ozzfest, this strange mid-western contingent seems intent on breaking down as many musical barriers as possible, presenting a harsh, unrelenting brand of metal that never bends an inch in terms of commercial accessibility. Filled with horrific sounds and blood-curdling lyrics, *Slipknot* is an album for the New Age— and a new breed of metal fan. Yet, despite the many superficially repugnant elements of the band's approach, in the proper context, Slipknot does have an undeniable, visceral appeal.

Grade: B

FILTER, *TITLE OF RECORD*

Filter's main man, Richard Patrick, has worked hard to create his own niche in the hard rock world. Once considered little more than one of Trent Reznor's chosen henchmen, on Filter's two albums Patrick has proven that while Reznor's pervasive

influence remains intact, he's very much his own man. This time around, on *Title Of Record*, Patrick has truly stepped to the fore. Gone is long-time performing partner Brian Liesegang, leaving Patrick free to mold Filter's high-energy musical explosions very much in his own image. It's a formula that works... and works well.

Grade: B+

311, *SOUNDSYSTEM*

311 was playing their unique synthesis of rap, hip-hop and metal elements before Korn made it big... before Limp Bizkit hit the scene... before Sevendust was even a glimmer in some record labels' corporate eye. So why is this Omaha-based unit struggling to regain the commercial foothold they enjoyed just three years ago? Maybe it's because in an era of "nasty" rock, where overt sexual innuendos and incendiary social commentary seem to be the word-of-the-day, 311 prefer to present a far more positive and uplifting lyrical message. Once again on *Soundsystem* these guys deliver a fun, positive and energetic musical showcase. Let's hope that's enough to let 'em make it big.

Grade: B

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COMPILED AND EDITED BY RENEE DAIGLE

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PHOTO: BY JENNIFER McLNNES/MP3.COM

MUSIC + TECHNOLOGY = TOUR: A GOO-FILLING EXPERIENCE!

BY RENEE DAIGLE

Once upon a time in the middle of our nation's heartland, the first-ever music and technology concert took to the stage. This concept was met with an enormous success—that the Goo Goo Dolls and Tonic were able to spread their musical cheer at twenty-eight college campuses across the United States.

"I like playing on college campuses," says John Rzeznik from the Goo Goo Dolls. He explains, "It's cool... we get to talk to most of the kids... and sort of get a beat on where their heads are at!"

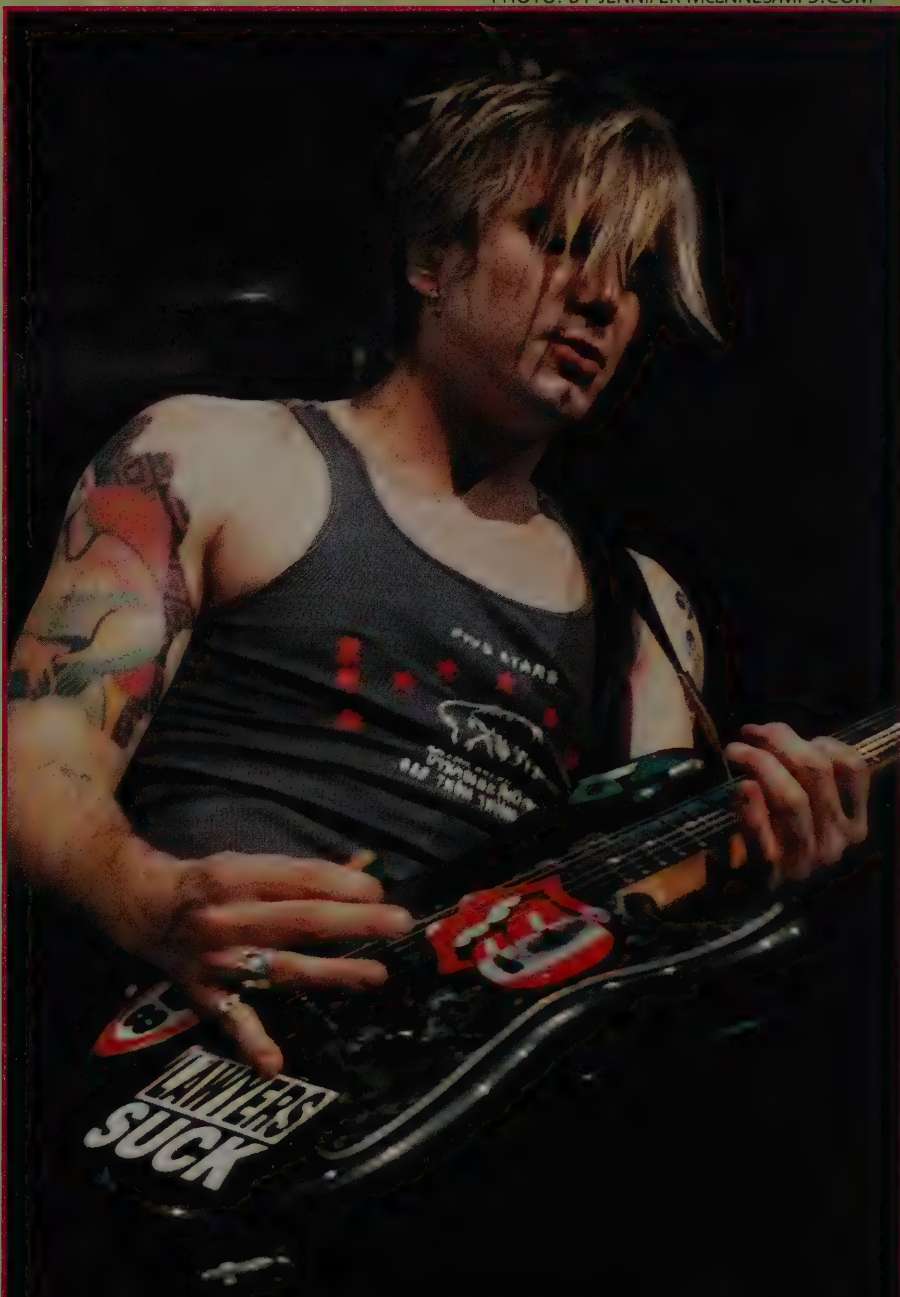
The Music and Technology Tour was divided into two components: "MP3.com Village" and a technology village.

The "MP3.com Village" had a full concert stage (where you could experience the Goo Goo Dolls and Tonic—live!!)

In the technology village, you could find yourself underneath one of the tents interacting with the latest MP3.com technology, or attending a stage show from one of the (many) local MP3.com artist.

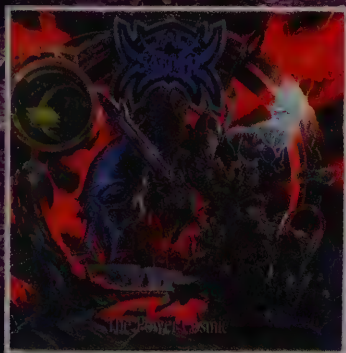
If all this information hasn't made you gone Dizzy ... yet, why not catch a streaming video of the Goo Goo Dolls' show at the MP3.com's Music and Technology Tour, or listen to their performance at: www.tour.mp3.com?

Anything can inspire the heart to beat... and the mind to dream, so continue to rock on... and rock hard! Peace to all... and a not so... Dizzy



John Rzeznik: Breaking new ground.

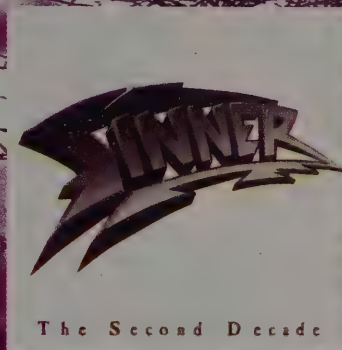
Fired Up for the Winter Frost



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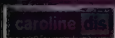


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Johnny:
Cynical and
beautiful.

DIZZY

Lyrics written by: John
Rzeznik
Performed by: the Goo
Goo Dolls

You're cynical
And beautiful
You always make
A scene
You're monochrome
delirious
You're nothing that
You seem
I'm drowning in
Your vanity
Your laugh is a disease
You're dirty and
You're sweet
You know you're
Everything I need

Chorus:

Everything you are
Falls from the sky like
A star
Everything you are
Whatever ever
You want

I wanna kick at
The machine
That made you piss
Away your dreams
And tear at your defenses
Till there's nothing there
but me
You're angry when
You're beautiful
Your love is such a tease
I'm drowning in your
Dizzy noise
I wanna feel you scream

Chorus:

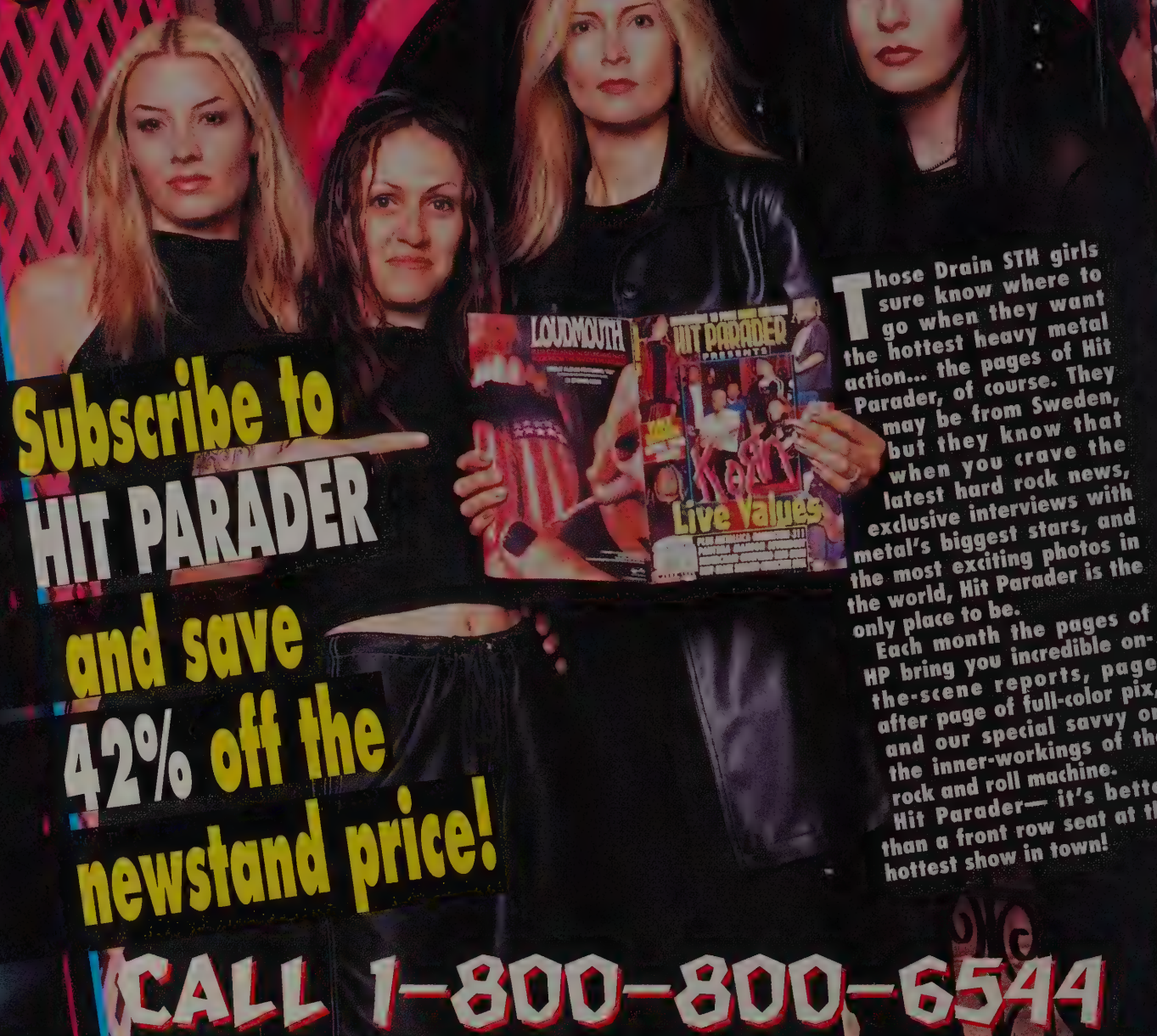
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Falls from the sky like a star
Everything you are
Whatever ever you want

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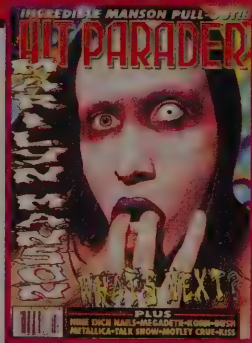
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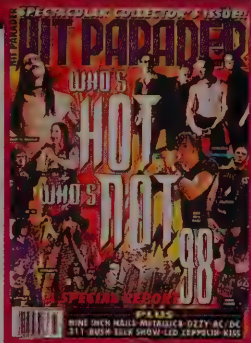
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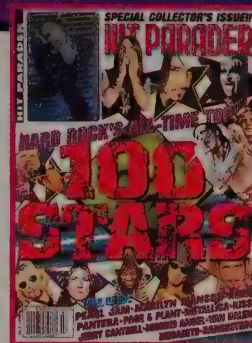
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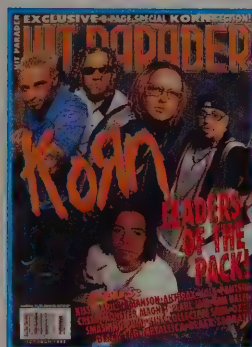
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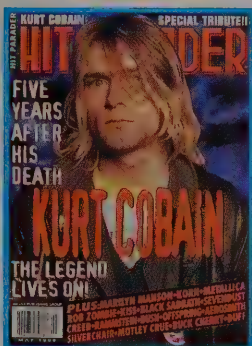
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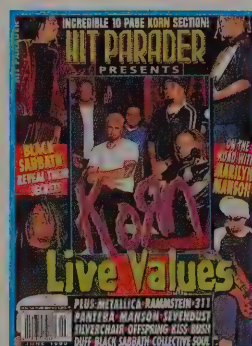
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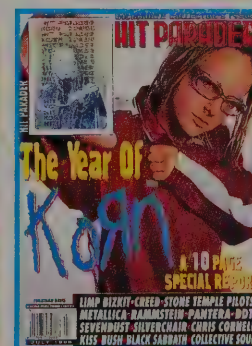
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And brothers
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Robbing the graves
Of bodies dismembered

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She kissed and groped
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Were gripped on licking tongues
Enough's enough failed for once

Long digging
Gone fishing
Love drinking

The bartender and the thief are lovers
Steal what they need like sisters
And brothers
Met in a church a night to remember
Robbing the graves
Of bodies dismembered

Long digging
Gone fishing
Love drinking

The bartender and the thief are lovers
Steal what they need like sisters
And brothers
Met in a church a night to remember
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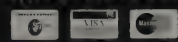
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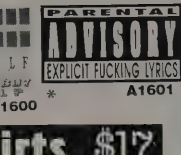
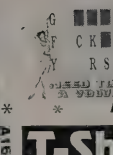
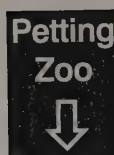
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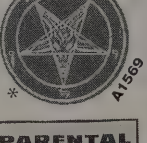




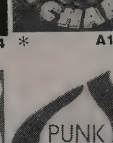
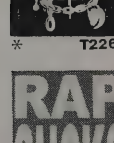
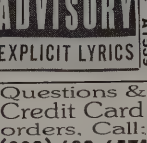
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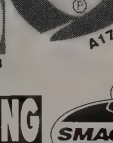
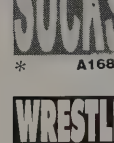
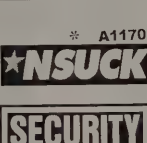
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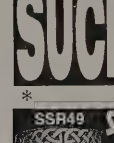
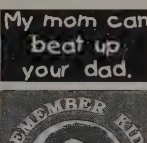
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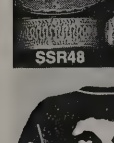
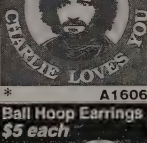
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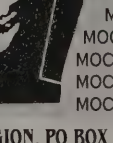
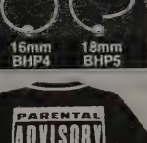
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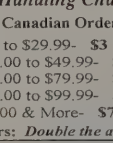
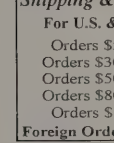
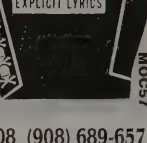
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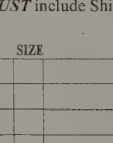
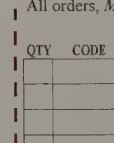
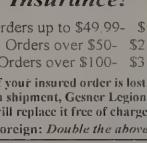
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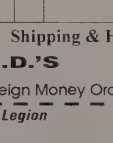
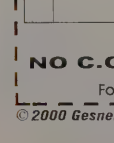
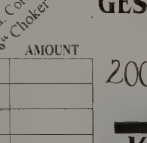
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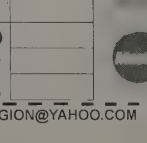
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DOWN

Lyrics written by: Scott Weiland
Performed by: Stone Temple Pilots

Please to meet you
Nice to know me
What's the message?
Will you show me?

I've been waiting
A long time now
So here's the answer
You're all mine now!
Yeah, I've been waiting
For my Sunday girl, now

Will you follow me
Down now? Down now?
Will you follow me Down?

Pleased to meet you
Nice to know me
What's the message?
Will you show me
The way Down town...?

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BREAKDOWN

Lyrics written by: Queensryche
Performed by: Queensryche

When the whirlwind of noise
Surrounds and gets intense,
And when words can't hide
Their anger or intent.
I feel it in my bones
And in my head.
Can't make sense of what is said.
Ready for the take down,
Headed for a breakdown!

Fear has me backed against
These walls
That I follow and pace.
Time moves in and out of phase
Of everything that I face.
I feel it in my bones
They rattle and shake
Can't find a trace of what it takes
To-stop this take down.
Can't stop this breakdown!

Welcome to my scene
A place that's in-between
Where squares fit the round.

Some affectionately call it... my
breakdown.

When I feel the pressure mounting
And my hands begin to clutch
I reach my limit of pain
And I've had enough.
It feels good to pound
On tables and chairs.
And feel the frenzy start to wear.
Breakdown this take down,
Gotta stop this breakdown.

Welcome to my scene
A place that's in-between
Where squares fit the round.

It'll never be, never be
More than this
Never, never, never

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Tech Talk

Gearing Up

TRAVIS MEEKS

BY ROB ANDREWS

Strange. Brilliant. Unconventional. Those words might be the best ways to describe the out of ordinary path that Travis Meeks has chosen to travel in order to further his rock and roll career. The 20 year-old leader of the million-selling band Days of the New has certainly decided to walk to the beat of his own drummer during his meteoric rise to the top of the rock world. After all, how many other "heavy" rockers choose to play their music only on acoustic instrumentation? And how many other band leaders would choose to part ways with his entire group following the platinum success of a debut disc? Such have been the decisions that young Mr. Meeks has made since Days of the New first burst upon the rock scene in early 1997—when Meeks was all of 17! But despite his tender years, once again on his band's latest offering, **Days of the New**, this native of Louisville, KY has proven that he ranks as one of hard rock's budding visionaries—an artist who not only has an innate understanding of both life and the rock form, but also a distinctly different means of expressing his art. Recently we caught up with the introspective, informative Meeks to learn more about his musical philosophies. It's all part of this month's Tech Talk.

Hit Parader: Travis how would you say that your second album differs from the first?

Travis Meeks: I think it's a much more complete album in a lot of ways. There are a lot of bigger, better sounds within the arrangements, and they come from the use of everything from orchestras to a lot of other non-rock instruments. Two years have passed since the first one, and during that time I've grown more confident with what I'm doing, and what I need to do in order to attain my goals. I realized that there were certain directions that I wanted to take the music, and that I had to make some changes within the band, and within myself, in order to accomplish those goals.

HP: It sounds as if there's a more mature lyrical outlook on many of these songs.

TM: That's probably true. But I've always just written about what I feel inside of me—that's never changed, and I doubt it ever will. I draw off the experiences I've had, both in music and in life, and that's what motivates what I write. The music is driven by my relentless passion. There are quite a few new songs, like *Flight Response* and *Weapon And The Wound* that I'm real proud of. I think they do show some growth and maturity—but I hope the whole album does, as well.

HP: Why did you decide to change the band's lineup?

TM: It was something that occurred in a more-or-less natural way. The band was growing in a certain direction, and changes just needed to be made. I had a vision that the other members of the band simply couldn't see. Despite what some people might think, Days of the New isn't really about me. It's a concept—an idea. The people who make the music really aren't the key. If something were to happen to me tomorrow, I'd hope that Days of the New would continue on with someone else giving it some direction. This band just happens to be under my guidance for the moment. That's the way it is. The band maybe could have stayed together the way it was if the others had opened their minds at bit. They didn't.

HP: We hear your going to expand the lineup even more when you tour.

TM: Yeah, there's going to be quite a lot going on when we play live. It's all expanding beyond the traditional rock and roll band thing. But I don't see why we should ever put limitations on ourselves. Why should it be that a band needs a guitar player and a singer. Why not have three singers... or four guitar players? But it all works with the music I'm trying to make. I'm not doing things just to be different.

HP: How surprised were you that the first album went platinum?

TM: I guess I was kind of surprised, but it wasn't something that I real-



ly spent a lot of time thinking about. You know, when you're caught up with being in a band—touring around, playing shows, doing what you need to do in order to get people to hear your music—you really don't have the time to spend thinking about how many copies your album sold. At least I don't have the time. I'm sure there are plenty of people in other bands who think about it a lot.

HP: Did the success of the first album place any extra pressure on you with this one?

TM: Not really. I believed that what we were doing was kind of special, and kind of different, so having it be successful wasn't that big a surprise. Still, when you start to go on stage

and have the people respond to what you're doing, and even know the words to your songs, it's really nice.

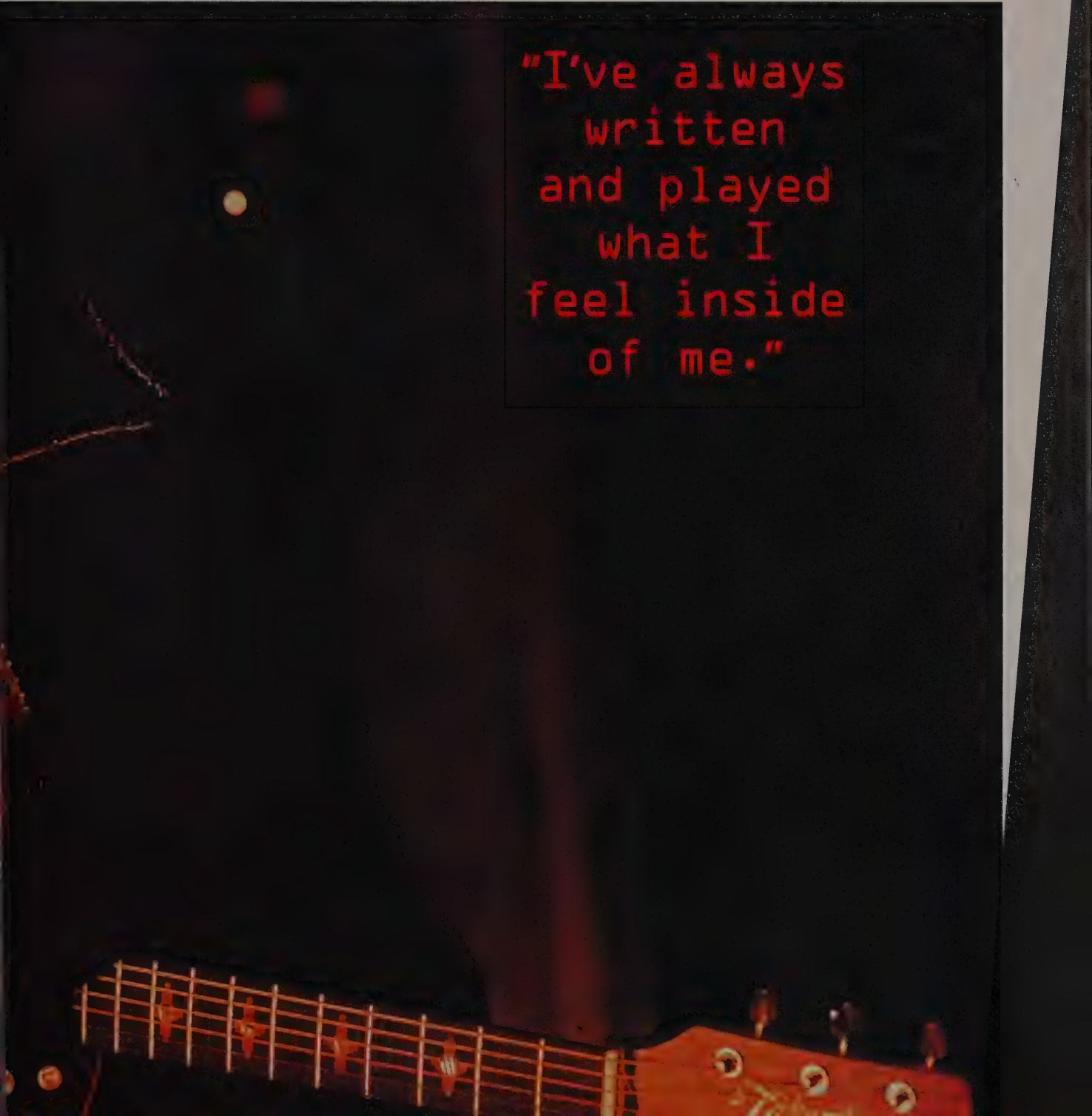
HP: People have compared Days of the New to everyone from Led Zeppelin to Soundgarden to the Beatles. How do you feel about that.

TM: Music's been my life for as long as I can remember. There was never a time that I wasn't writing, playing or listening to music. So any comparisons to great bands is a compliment, and I take it as a compliment. But at the same time, I think what we're doing stands apart from anything else. It's almost too easy just to lump it in with something else, or compare it to other music. Listen to it

for what it is, and respond to it for that reason.

HP: People obviously wonder how someone who's just turned 20 can have the emotional range that you possess. How do you explain it?

TM: As I said before, it's something that comes from deep inside. I'm trying to communicate what I feel and what I understand. I don't have any way of knowing if my insight is different from anyone else's. From what I feel from the fans, they share a lot of the same emotions that I do. I don't think it makes a difference if you're 20-years-old or 90—you still have the ability to feel and relate.



"I've always
written
and played
what I
feel inside
of me."

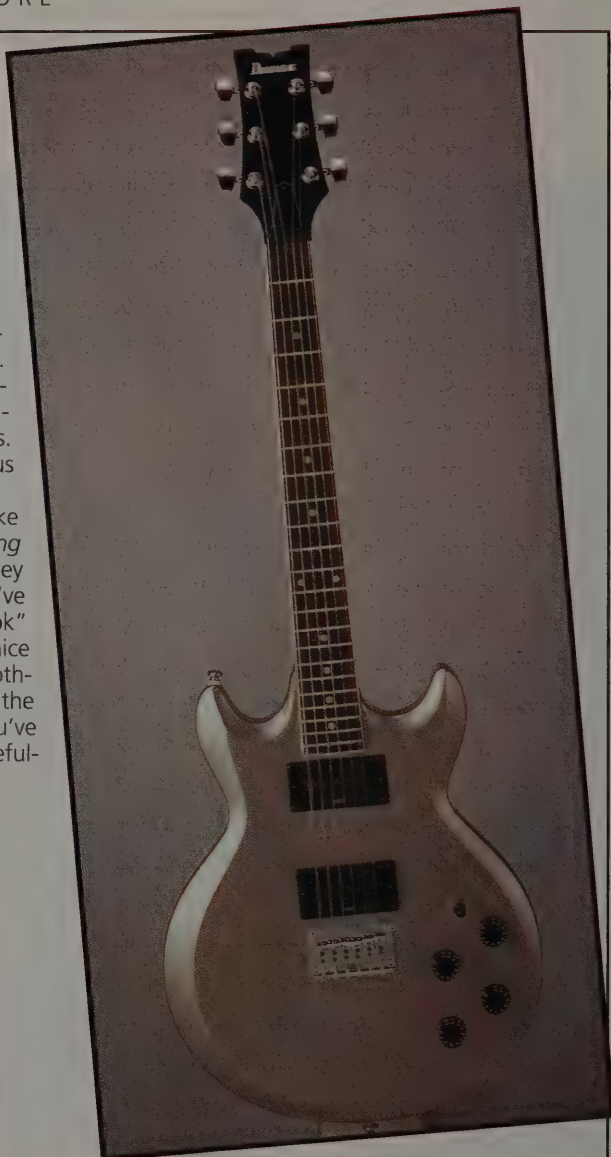
THE LATEST GEAR INSTRUMENTAL

BY MICHAEL SHORE

We've featured Ibanez products—guitars, basses, effect pedals—many times in this space, and the company has just unveiled two more good reasons why. One's a guitar. One's an effects pedal. Both illustrate the company's ongoing commitment to making quality, playability, and useful innovations affordable.

First, the guitar. The new AX120 fills out the Ibanez "Ax" line, providing a midprice complement to the top-of-the-line, pro-quality AX320, AX7521 7-string, and the entry level GAX70. The Ax120 has a bolt-on, one-piece, 23 3/4" scale maple neck with bound rosewood fingerboard, pearl-dot inlay, and 22 large frets. For added stability and sustain, the fixed bridge loads through the mahogany body. The pickups are both IBZ Infinity 1's, which are warm, versatile, classic-sounding ceramic-magnet-based humbuckers, activated by a 3-way toggle, controlled by two volume and two master tone controls. All that, in black or gray nickel finishes, for just \$399.99 list (plus \$169.99 for the AM50C case). Good deal.

Then there's the new Ibanez "Tone-Lok" pedals. No, they won't make you sound like the growly rhymer who scored rap hits with *Wild Thing* and *Funky Cold Medina* before turning to cartoon voice-overs. They will, however, enable you to really "set it and forget it" once you've locked in the sound you want by adding the exclusive new "Push Lok" feature to their metal cases, pro-quality signal-processing, and nice prices. Anyone who's ever had their pedals stepped on, kicked, or otherwise mistreated during a gig knows that not only can this damage the pedal itself, it can totally change or defeat whatever tone setting you've carefully set up. With the "Push Lok" system, as you can see by carefully examining the accompanying photo, knobs can be pushed down

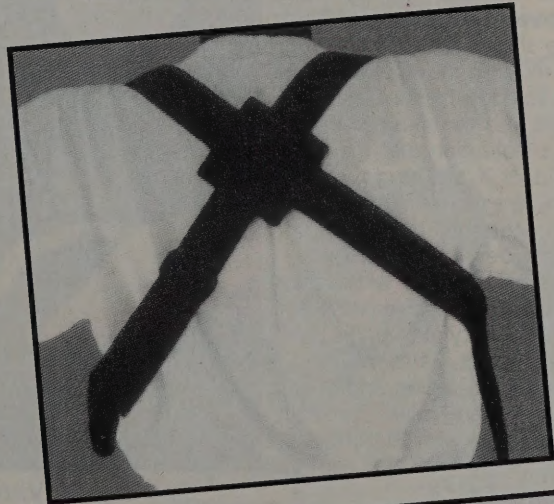
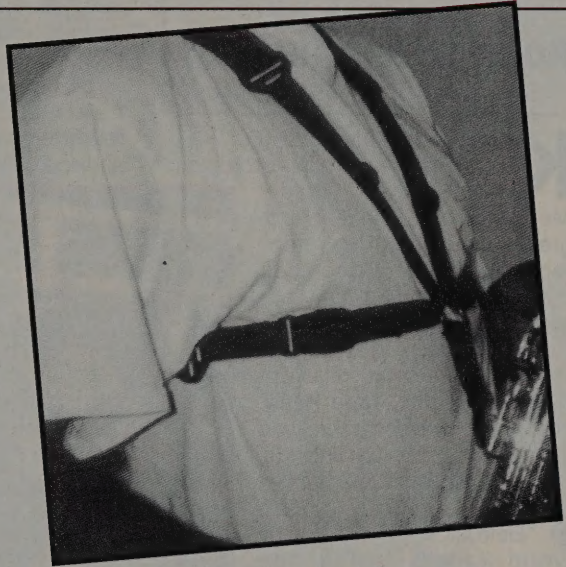
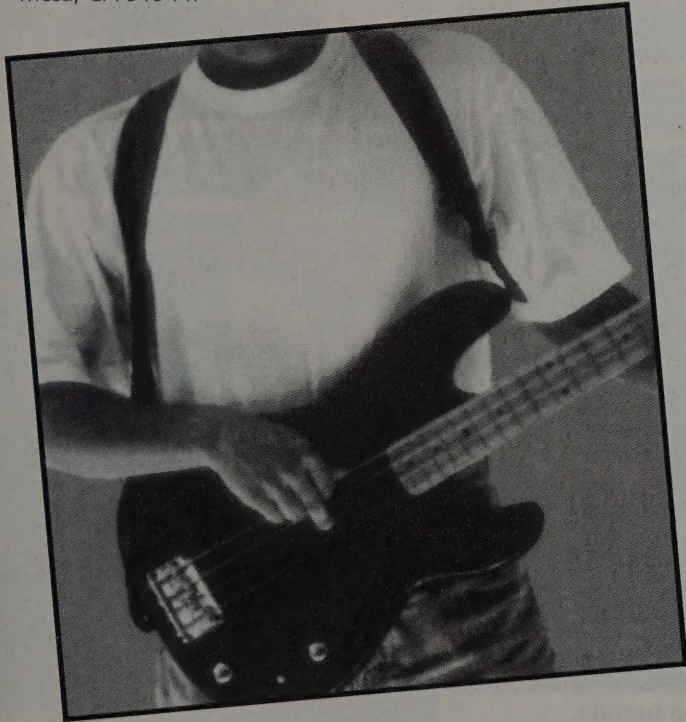


into a recessed position once set, so their tops are flush with the top of the pedal's box and out of harm's way. Pedals equipped with this great innovation include the Tubescreamer overdrive/gain unit (\$74.95); the Distortion (\$69.95 list); the Smashbox (for superaggressive, extra-heavy distortion, \$89.95 list); the Fuzz (with classic, "retro" sounds like "broken speaker," \$79.95 list); the Stereo Delay (variable from 30 ms-2.6 ms, with vintage or high tech modes, \$139.95 list); the Stereo Chorus/Flange (with normal and "whack'd" modes, list \$114.95); and the PH7 Phaser (with four or eight stages of phasing, \$114.95 list). For more information on these and other Ibanez products write: Ibanez at 1726 Winchester Road, P.O. Box 886, Bensalem, PA 19020.

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VIDEO VIEW

THE BEST IN HOME ENTERTAINMENT

BY ANNE LEIGHTON

King's X have fans working for them at their new record company, Metal Blade. Metal's most consistent progressive rock band has been recording and touring their butts off for the past ten years, and has never received full-tilt support from either the fans or the media until the release of their current disc, **Tape Head**. That's why—instead of creating a media kit just to convince the music biz to go for the band—the label has decided to release an "Electronic Press Kit" to the world called: **Inside the Groove Machine**, this home video shows King's X creating new music in the recording studio. The result is a fun-filled insight into the music business and a realization that the guys in King's X are as down-to-earth as ever... Also available from Metal Blade is one of their video compilations—**Metalmaster #2** with clips that should be on mainstream TV from Merciful Fate, Six Feet Under, Hades, Fates Warning, Gwar, plus a raging and energetic new band called Criminal. (Both videos are \$9.98/Metal Blade).

Dream Theater/Liquid Tension Experiment keyboardist Jordan Rudess has an interactive home video called **Keyboard Wizardry** which can help you improve your technique either by watching, or thru working with his website at <http://www.jordanrudess.com>. (\$30.00 plus postage/Medius Vision Network at 201-585-1880)...Twisted Sister frontman Dee Snider's **Stangeland** is available on home video in DVD and VHS configurations (Shooting Gallery). Look for the film **Stangeland Part 2** in the theaters next year...Howard Stern is co-producing an animated sci-fi film called **Doomsday** about a family traveling across a post-apocalyptic United States in search of a new home and traditional

family values. Stern will be one of the special character voices on the project.

Different TV networks create their own programming. And little by little the networks have been understanding the value of music in affecting our culture. NBC television started the trend this past year with an intensive feature on soul hit-makers, *The Temptations*. Although their mini-series **The Sixties** offered important sociological statements, it also featured a boring storyline and bad acting. Even so, the channel did make an effort to get in touch with some rock and roll roots. Music fans are seeing VH1 creating television movies each month for their audience. But we are really hopeful that

& Butt-Head Do America and **200 Cigarettes**. MTV is planning to produce four flicks every year. Look for **2Gether**, a spoof about an insane music mogul trying to create the "next" Backstreet Boys. They're turning the life of 2PakShakur into a film, plus "they're planning two even edgier stores—**Jailbait** about a high school jock accused of rape and a very thoughtful film about murder of Arkansas' Matthew Sheppard. MTV has a 3 million dollar budget per film, and with the \$60 million dollar success of both **Beavis**, and **Varisty Blues**, the channel will—as once predicted by this column—become the Walt Disney of the 21st Century.




King's X: Video heroes.

the CBS television network will do a decent job in their made-for-TV miniseries, **Shake Rattle and Roll: An American Love Story**. The cast is a veritable who's who of current pop and rock stars including Mighty Mighty Bosstones frontman Dickie Barrett, who portrays Bill Haley, whose song *Rock Around The Clock* was used in what some people feel is the first movie to deal with rock and roll themes, **Blackboard Jungle**. Look for the series to be broadcast over Thanksgiving weekend.


Over the past few years, MTV has been moving their rock and roll inspired themes from TV to the big screen. They're making made-for-movie theater-styled films. With the success of **Beavis**

We're liking some of MTV's programming lately. Almost right on track is MTV's **Making The Video** which shows folks how videos are really made. We just wish the series would have more of a focus on metal music, thank you.


VH1 has a video show in which the producers pop-in, or should we say, pop up, about vintage '80s videos. They're now releasing some of the clips as a compilation called **POP-UP VIDEO '80s**. Highlights of the first collection are: Poison's *Every Rose Has Its Thorn* and Sammy Hagar's *I Can't Drive 55*. Also on the project are guilty pleasure-styled videos from Duran Duran, Wang Chung, Donna Summer, Culture Club, Night Ranger and Robert Palmer (DVD: \$24.98 VHS: \$12.98/SMV).




Julia Gehrmann
lemonbabies



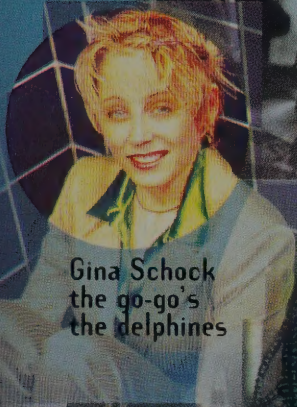
Jenny Sparks
independent



Joanne Heeley
rock bitch



Andrea Alvarez
top argentine
percussionist




Gina Schock
the go-go's
the delphines



Camille Gainer
steve coleman



Linda McDonald
phantom blue




Laura Baca
the eyeliners




Claire Harris
trip shakespeare



Marilyn Mazur
jan garbarek group



Julie Spencer
common ground



Yael Benzaken
tung

PAiSte



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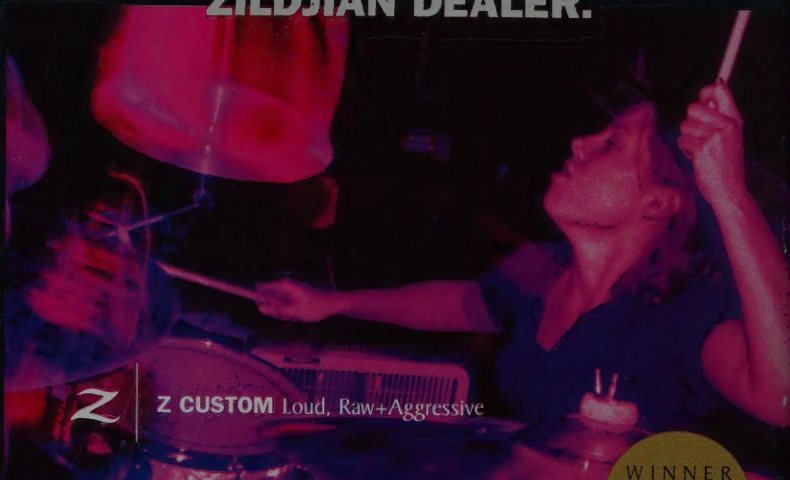
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